THE

BOSTON HANDEL AND HAYDN SOCIETY

COLLECTION OF CHURCH MUSIC;

[illegible] APPROVED

PSALM AND HYMN TUNES;

[illegible] FROM THE WORKS OF

HAYDN, MOZART, BEETHOVEN, AND OTHER EMINENT MODERN COMPOSERS.

HARMONIZED FOR [illegible] AND [illegible] VOICES WITH [illegible] BASS FOR THE ORGAN OR PIANO-FORTE.

Seventh Edition, with alterations and improvements.

Boston:

PUBLISHED BY RICHARDSON, LORD & HOLBROOK, No. 133, WASHINGTON STREET

1829.

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THE

BOSTON HANDEL AND HAYDN SOCIETY

Collection of Church Music;

BEING A SELECTION OF THE MOST APPROVED

PSALM AND HYMN TUNES;

TOGETHER WITH MANY BEAUTIFUL EXTRACTS FROM THE WORKS OF

HAYDN, MOZART, BEETHOVEN, AND OTHER EMINENT COMPOSERS.

HARMONIZED FOR THREE AND FOUR VOICES, WITH A FIGURED BASE FOR THE ORGAN AND PIANO FORTE:

"———Assembled men, to the deep Organ join,
The long-resounding voice, oft breaking clear,
At solemn pauses, through the swelling Base;
And, as each mingling flame increases each,
In one united ardour rise to Heaven!"—*Thomson.*

Eighth Edition, with additions and improvements.

Boston:
PUBLISHED BY RICHARDSON AND LORD, No. 133, WASHINGTON-STREET.
1829.

DISTRICT OF MASSACHUSETTS—TO WIT:

DISTRICT CLERK'S OFFICE.

BE it remembered, that on the twenty-fifth day of May, in the year of our Lord one thousand eight hundred and twenty nine, in the fifty-third year of the Independence of the United States of America, JOSEPH LEWIS, Secretary of the Handel and Haydn Society, of the said district, has deposited in this Office, the title of a book, the right whereof he claims as proprietor, in the words following, to wit:

"The Boston Handel and Haydn Society Collection of Church Music; being a selection of the most approved Psalm and Hymn Tunes; together with many beautiful extracts from the works of Haydn, Mozart, Beethoven, and other eminent composers. Harmonized for three and four voices, with a Figured Base for the organ and piano forte.

"————Assembled men, to the deep Organ join,
The long-resounding voice, oft breaking clear,
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Seventh Edition, with additions and improvements."

In conformity to the act of the Congress of the United States, entitled, "An act for the encouragement of learning, by securing the copies of maps, charts and books, to the authors and proprietors of such copies, during the times therein mentioned:" and also to an act, entitled, "An act, supplementary to an act, entitled, an act for the encouragement of learning, by securing the copies of maps, charts and books, to the authors and proprietors of such copies during the times therein mentioned; and extending the benefits thereof to the arts of designing, engraving and etching historical, and other prints."

JOHN W. DAVIS,

Clerk of the District of Massachusetts.

PREFACE.

THE HANDEL and HAYDN SOCIETY, having been instituted for the purpose of improving the style of Church Music, have felt it their duty to keep two objects continually in view; the first to acquire and diffuse that style and taste in performance, without which even the most exquisite compositions lose their effect; the second, what was indeed a necessary pre-requisite, to furnish the public with a selection of the most approved and useful compositions, from both ancient and modern authors.

With regard to the first of these objects, they reflect with great pleasure upon the success which has attended their efforts. A visible improvement has taken place in the style of singing, and consequently in the taste of the community. Not only the practice but the science and theory, have been the objects of great attention; the increase of patronage has been commensurate with the increase of knowledge and fondness for the art: and the various collections of psalmody, and the number of editions to which some of them have passed, are sure and certain indications of increasing refinement in the public taste.

These favourable appearances have animated the exertions of the Society, with regard to what they have mentioned as the second object of their attention. It is obvious that no collection of Sacred Music, can be so extensively useful in this country, as one of Psalmody. The only question which can arise therefore, is with respect to the peculiar advantages to be derived from that which is now presented to the public.

The Handel and Haydn Society have certainly no disposition to detract from the merits of the respectable collections which are now in use; and they wish to avoid any appearance of depreciating the efforts of those whom they consider as fellow-labourers for the promotion of a common benefit. They are highly gratified with the improvement in the selection and performance of Psalmody, which has, within the last few years, been made in the American Churches. But while much attention has been bestowed upon the selection of appropriate Melodies, it is evident that a correspondent attention has not been paid to correct Harmony. To remedy this defect, has been the special object of the Society in the present work.

Many of the oldest and best Psalm Tunes, as they were originally composed, were simple melodies; and as the practice of singing meter psalms in public worship was only allowed, not enjoined in England, and was confined to the parish churches, it was not much attended to by the principal masters, who were chiefly engaged in the composition of Cathedral Music. When therefore the other parts were added to these simple melodies, meter psalmody being considered of minor importance, the harmonies were mostly added by inferior composers. And even when the harmonies were original parts of the composition, a beautiful air might be composed without any of that science which was necessary to direct with propriety the subordinate parts.

Of late years however, a great change has taken place in the public sentiment with regard to the importance of psalmody, and this has of course called the attention of the most eminent masters in England to the subject. Several of them have been recently employed in harmonizing anew, many of the old standard airs, and also in selecting and adapting movements from the works of Handel, Haydn, Mozart, Beethoven, and other great masters, whose mighty talents have been displayed and acknowledged throughout Europe.

The Society are fully aware of the cautious delicacy with which variations should be admitted into tunes, that by long use have become familiar and by the power of association with holy purposes have been in some measure sanctified. They have been careful therefore to retain in general, the airs of the several tunes unaltered; but as the longest usage cannot reconcile science and correct taste with false harmony, it has been found indispensably necessary to introduce changes into the accompanying parts. The leading part, however, being unaltered, the change will not be such as to shock even the most accustomed ear; while the increased richness of the harmony cannot fail to increase the delight of every lover of Sacred Music.

A method of indicating the precise *time* in which any piece of music should be performed, has long been considered a *desideratum*. The terms Adagio, Largo, Andante, Allegro, and others, commonly used to denote the time of music, are very indefinite. The proportions which they bear one to another are undecided; composers, as to this point, differing from one another, and sometimes being inconsistent with themselves. And even if the proportions were decided, *the actual degree of velocity* denoted by any one of the terms would yet remain undetermined.

Malcolm, in his Treatise of Music, published in 1721, describes a machine invented by M. Loulie, a French Musician, for the purpose of measuring time by means of a Pendulum: and Rousseau, in his Dictionary, speaks of a similar instrument, called a Chronometer, which appeared about 1750. But the machine most recently invented, and which now deservedly possesses the greatest celebrity, is Maelzel's Metronome, or Musical Time-Keeper.

"The object of this invention is two-fold: 1st. It affords to the composers of every country the means of indicating, in a simple and decisive manner, the degree of quickness with which their works are to be executed. 2ndly, It accustoms the young practitioner to a correct

observance of time, which it beats with unerring precision, and according to any velocity required, during the whole performance."* Many of the most respectable composers in Europe, now mark their compositions, by this Metronome, and within a few years it has been employed in several publications of Sacred Music.

To those patrons of the following work, who possess Maelzel's Metronome, it will be sufficient to say, that the time is marked at the commencement of nearly all the tunes, with a view to the use of that instrument. This notation of the time, however, will not be without its use to such as do not possess the Metronome.

The degrees marked upon the Metronomic Scale, denote the number of vibrations performed by the Pendulum in one minute: hence if a tune be marked ♩ 80, or ♪ 80, &c. the meaning is, that it is to be sung at the rate of 80 crotchets, or quavers, &c. per minute; in which case we have only to adjust the sliding guage of the Metronome to the 80th degree of the scale, and the Pendulum will then perform 80 vibrations in a minute, or one vibration for every crotchet, or quaver, &c. Old Hundred, for example is marked ♩ 60, and of course is to be sung at the rate of 60 crotchets per minute, or one crotchet per second. In this tune there are 32 minims, equal to 64 crotchets:—allowing a pause of half a measure at the end of each line, which is in general a good rule, the time requisite for the performance of the tune will be 70 seconds. It is evident therefore, that the exact time of any tune marked for the Metronome may be determined by the aid of a stop-watch with a second hand.

The Society would not have it inferred that a tune ought, *on all occasions*, to be performed in the exact time here marked: for the time should necessarily be slower, when singing is performed by a congregation, than when it is performed by a choir; and not so slow in the chamber, as in the church; and "Church Tunes, which are to be performed with a great variety of Hymns and Psalms, will require often very different movements."†

In the general selection of the music and arrangement of the harmony, the Society are happy in acknowledging their obligations to Mr. Lowell Mason, one of their members, a gentleman whose musical science is highly honorable to American talent.

The Society are far from thinking, that with all their care and advantages, they have produced a perfect work. Imperfection is the characteristic of every human effort; and works of this nature especially will approach the ideal standard, only by a slow and gradual approximation. They indulge the hope, however, that, in presenting to the public the following collection of Church Music, they contribute something toward the promotion of correct taste, and the improvement of an interesting and a delightful part of PUBLIC WORSHIP.

* Jones's History of Music. † Templi Carmina.

EXTRACTS FROM REVIEWS OF THE WORK.

"It is a collection [Handel and Haydn Society] containing most of the old approved tunes whose melody or air is dignified, solemn, reverent, chaste, and every way suited to divine worship—harmonized judiciously upon the improved and essential principles of modern musical science. This is ground enough for commendation." "The harmony throughout is executed in the highest style of scientific accuracy and skill. But what is still more important, it has been written with a constant reference to the grand object of church music, the excitement of devotional feeling. It is emphatically religious harmony."—*Christian Spectator, published at New-Haven.*

"We congratulate the friends of Church Music on the appearance of a book, containing a sufficient number and variety of tunes for public and private worship, harmonized with judgment, accuracy and elegance. Believing it to be calculated to improve the public taste in relation to psalmody, and to rescue this delightful part of public worship from its languishing state, we sincerely hope it may be generally adopted, and become the standard of sacred music."—*Christian Advocate, published at Philadelphia.*

"We feel fully assured, that the Handel and Haydn Collection is calculated to elevate the standard of sacred music, and to secure the object of it institution; and we warmly recommend its introduction as a sure means of improving this part of the public services of religion."—*Boston Telegraph.*

"After a thorough examination we are decidedly of the opinion, that clergymen and others, who are desirous of improving the present state of sacred music, can employ no means so effectual as the circulation of this admirable collection."—*Boston Recorder.*

"It is a work, containing one of the most complete Collections of Psalmody that ever was embodied."
"It demonstrates the advancement of the Americans in Music." "Without pretending to have looked deeply into each of the tunes, contained in this volume, we can assert of the many we have examined, that they are well arranged, that the harmonies are faultless, and that the Devotional Character of both Music and Words has been attended to most strictly."—*Harmonicon, published at London.*

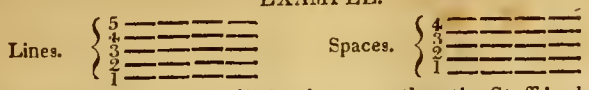
"The concurrent testimony of good judges, so far as we have had the opportunity of knowing, is, that the Selection of Melodies is singularly judicious and complete."—*Missionary Herald.*

INTRODUCTION TO THE ART OF SINGING.

OF THE STAFF.

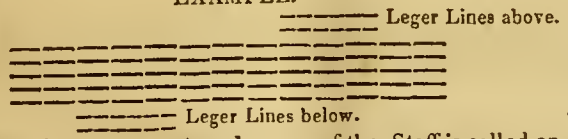
MUSIC is written upon five parallel lines, with their intermediate spaces. These lines and spaces are called a STAFF, and are counted upwards, from the lowest.

EXAMPLE.



Every line or space is called a degree: thus the Staff includes nine degrees, viz. five lines and four spaces. When more than nine degrees are wanted, the spaces below and above are used; and if a still greater compass is required, LEGER LINES are added, either above or below the staff.

EXAMPLE.



The distance between any two degrees of the Staff is called an Interval: as from the first line to the first space, or from the first to the second line, &c.

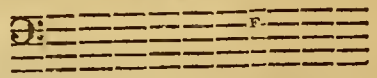
OF THE REPRESENTATION OF MUSICAL SOUNDS UPON THE STAFF AND CLEFS.

There are seven original sounds in music, and these are named from the first seven letters of the alphabet: viz. A, B, C, D, E, F and G. These letters representing the seven musical sounds are affixed to the several degrees of the staff in regular order: thus, for example, if A be on the first space, B will be on the second line, (the next degree above) C on the second space, &c.

Their application to the Staff is determined by a character called a CLEF.

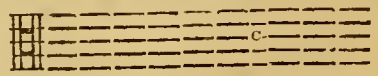
There are three Clefs: viz. the Base, or F Clef; the Tenor, or C Clef; and the Treble, or G Clef. The Base Clef always denotes F, is placed upon the fourth line of the staff, and is used for the lowest voices of men.

EXAMPLE.



The Tenor Clef always denotes C, and is placed either on the third or fourth line of the Staff.* When placed upon the third line, it is called the Alto, or Counter Tenor Clef, and is used for the highest voices of men.

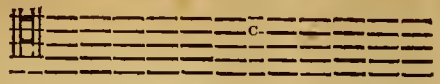
EXAMPLE.



* This Clef is sometimes used upon the first, second, and fifth, as well as upon the third and fourth line of the Staff.

When placed upon the fourth line, it is called the Tenor Clef, and is used for the middle voices of men.

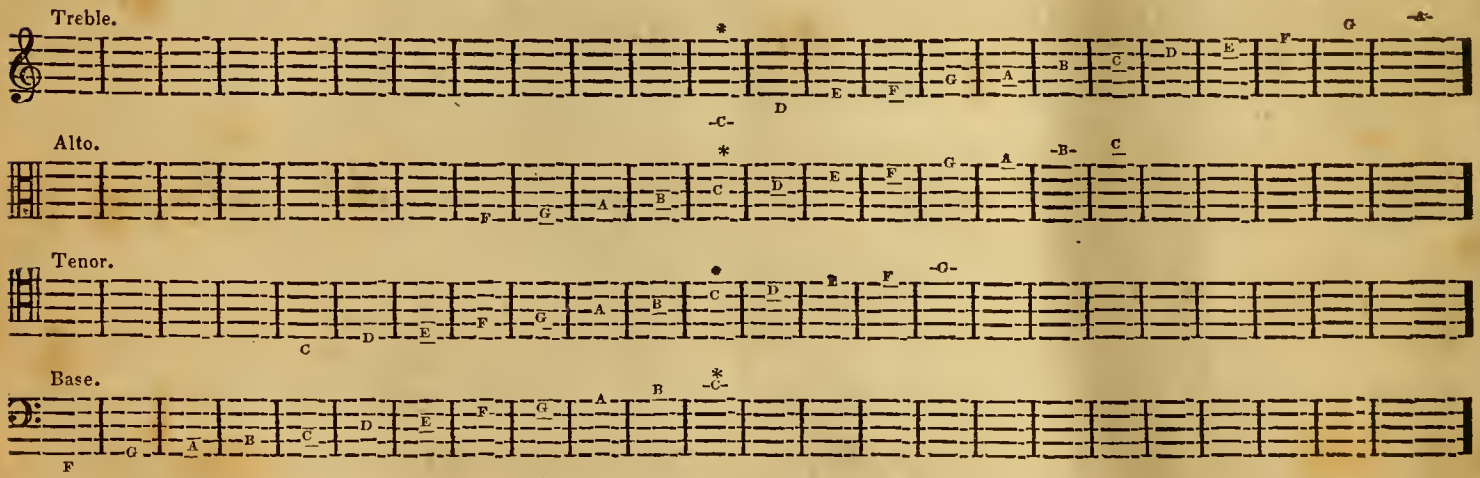
EXAMPLE.



The Treble Clef always denotes G, is placed upon the second line of the Staff, and is used for female voices.

EXAMPLE.

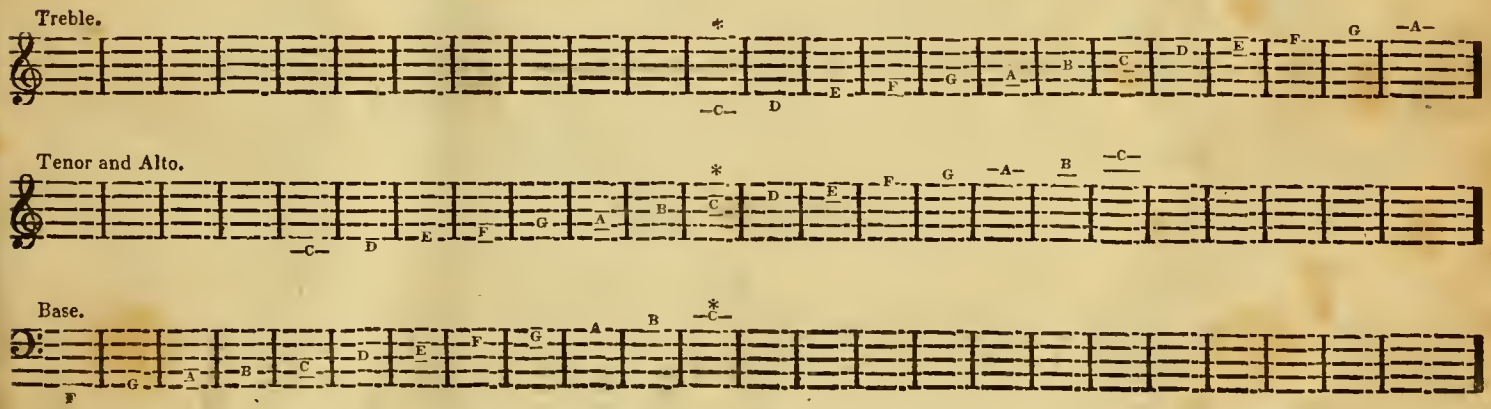
The following Example exhibits at one view the different Clefs with their relative situations:



* Unison, or the same sound.

In many late publications, the C Clef has been omitted, and the F and G Clefs only have been used ; the latter being appropriated to the Tenor and Alto as well as to the Treble. This indiscriminate use of the G Clef, inasmuch as it exibits the harmony in a false point of light, is certainly calculated to embarrass and mislead both composer and performer : it is much to be regretted, therefore, that its general prevalence in this country has created a sort of necessity of its admission into the present work. It should be observed, however, that when the G Clef is used for Tenor or Alto, it denotes G an octave, or eight notes, lower than when used in its proper place ; viz. for the Treble. This will explain some apparently forbidden progressions, as those intervals which apppear to be a fifth above, are often in reality, a fourth below ; and *vice versa*.

The following example will exhibit, at one view, the Clefs as used in this work, with their relative situations.

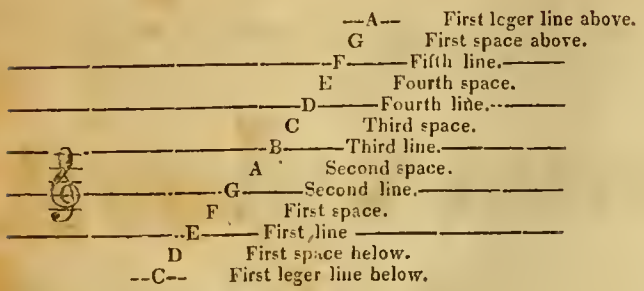


* Unison.

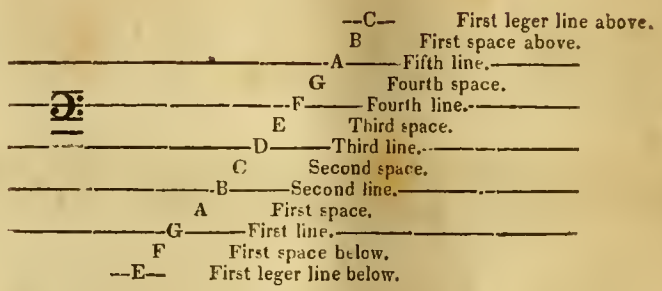
As it is of the greatest importance that the situation of the letters upon the Staff, should be perfectly known, the student is advised to commit to memory, with great care, the following Scale, or,

GAMUT.

Treble, Alto, and Tenor.



Base.

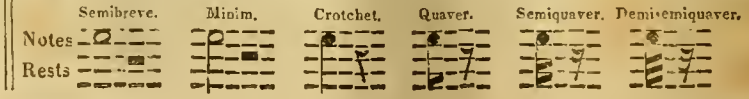


OF NOTES AND RESTS.

Notes are characters written upon the Staff exhibiting the order and duration of the several musical sounds employed in a melody or tune.

Rests are marks of silence.

There are six kinds of Notes, and an equal number of Rests in modern use, as follows :



The proportion which the different notes bear to each other is exhibited in the following table;

One Semibreve - - - - - is equal in duration to

2 Minims - - - - - - - - - - - - - or

4 Crotchets - - - - - - - - - - or

8 Quavers - - - - - - - - - - or

16 Semiquavers - - - - or

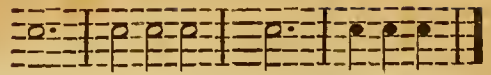
32 Demi-semi-quavers.

Consequently one Minim is equal in duration to two Crotchets; one Crotchet to two Quavers; one Quaver to two Semiquavers, &c.

The Rests are equal in duration to their corresponding notes: thus a Semibreve Rest is equal to a Semibreve; a Minim Rest is equal to a Minim, &c.

A Dot, after a note or rest, adds one half to its original length: thus, a dotted Semibreve, is equal in duration to three Minims; a dotted Minim to three Crotches, &c.

EXAMPLE.



A figure 3, placed over or under three notes, signifies that they are to be performed in the time of two notes of the same kind without the figure: thus, three crotchets, with the figure 3 over or under them, are to be performed in the time of two crotchets without the figure, &c.

EXAMPLE.

A figure 6, placed over or under six notes, signifies that they are to be performed in the time of four notes of the same kind without the figure.

OF VARIOUS OTHER MUSICAL CHARACTERS.

A Flat ♭ lowers a note half a tone.

A Sharp ♯ raises a note half a tone.

A Natural ♮ restores a note made flat or sharp to its original sound.

Flats or sharps placed at the beginning of a tune or strain are called a SIGNATURE.

Flats, Sharps or Naturals, when placed before a note are called ACCIDENTALS.

A BAR is used to divide the notes into equal measures.

A DOUBLE BAR or denotes the end of a strain or movement, or of a line of the poetry.

A BRACE shows how many parts belong to a score, or are to be performed together.

A SLUR, or TIE, is drawn over or under so many notes as are to be sung to one syllable.

A REPEAT, or :S: shows what part of a tune is to be sung twice.

A CRESCENDO signifies a gradual increase of sound.

A DIMINUENDO signifies a gradual decrease of sound.

A SWELL, signifies a gradual increase and decrease of sound.

A PAUSE, leaves the time of a note or rest to be protracted at the pleasure of the performer.

STACCATO MARKS ' ' ' ' or · · · · are placed over such notes as are to be performed in a short and distinct manner.

EXAMPLE.

Written. Sung.

A DIRECT, is employed at the end of a staff, to show the place of the first note upon the following Staff.

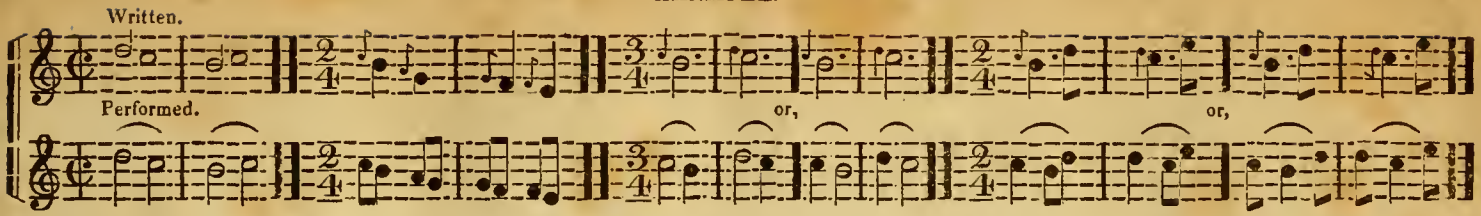
A SHAKE, tr is an ornament or grace, brilliant and elegant. It consists of a quick alternate reiteration of the note above, with that over which the character is placed, and usually ends with a turn from the note below.

EXAMPLE.

Written. Sung.

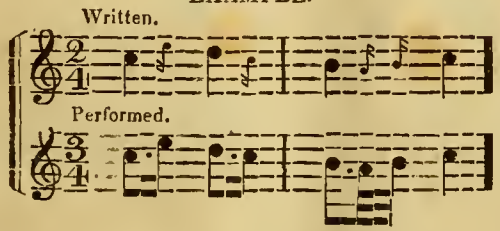
An APPOGIATURE, or LEADING NOTE, is a note of embellishment. Its chief office is to suspend the completion of the subsequent harmony, and thus to soften and smooth the effect of certain intervals. It borrows its time from the succeeding note and is most frequently half its duration. It always occurs on an accented part of a measure.

EXAMPLE.



An After Note is also a note of embellishment. It borrows its time from the preceding note, and always occurs on an unaccented part of a measure.

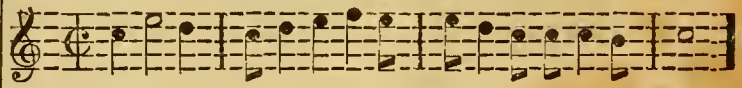
EXAMPLE.



As the insertion of the Appogiature and After Note is a matter of taste, no definite rule can be given for their performance, which must vary according to the expression of the passage. They are usually written in a smaller character than common notes, to show that they do not properly belong to the chord in which they appear; by which means a *visible* breach of the laws of harmony is avoided.

Syncopated or Driving Notes, are those which commence on an unaccented, and are continued, on an accented part of a measure.

EXAMPLE.



OF SOLMIZATION.

Solmization, or Solfaing, is the application of certain syllables to musical notes. It enables the young practitioner to utter the sound of a note with fulness and freedom, and assists him to secure a correct intonation. By associating the idea of the several syllables used, with their corresponding sounds, he becomes familiar with the exact relation which one note bears to another, and acquires the power of *expressing* those notes with ease and certainty.

The syllables usually adopted in Solmization, are either

Fa, Sol, La, Fa, Sol, La, Mi;* or,
Do, Re, Mi, Fa, Sol, La, Si.†

* Pronounced Faw, Sol, Law, Faw, Sol, Law, Mee.
† Pronounced Doe, Rae, Mee, Faw, Sol, Law, See.

In the latter method (*Do, Re, Mi, Fa, Sol, La, Si*) the first six syllables are dependent upon Si, and the situation of this syllable is determined by the Signature according to the following rule :

If the Signature be Natural *Si* is on B
If the Signature be one Flat (B b) *Si* is on E
If the Signature be two Flats (B b and E b) *Si* is on A
If the Signature be three Flats (B b, E b and A b) *Si* is on D
If the Signature be four Flats (B b, E b, A b and D b) *Si* is on G
If the Signature be one Sharp (F♯) *Si* is on F♯
If the Signature be two Sharps (F♯ and C♯) *Si* is on C♯
If the Signature be three Sharps (F♯, C♯ and G♯) *Si* is on G♯
If the Signature be four Sharps (F♯, C♯, G♯ and D♯) *Si* is on D♯

Si being found—above it are Do, Re, Mi, Fa, Sol, La, in regular order ; below it are La, Sol, Fa, Mi, Re, Do.

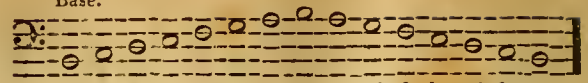
In the former method (*Fa, Sol, La, Fa, Sol, La, Mi,*) the first six syllables are dependent upon Mi, and the situation of this syllable is determined by the Signature, according to the following rule :—

If the Signature be natural *Mi* is on B
If the Signature be one Flat (B b) *Mi* is on E
If the Signature be two Flats (B b and E b) *Mi* is on A
If the Signature be three Flats (B b, E b and A b) *Mi* is on D
If the Signature be four Flats (B b, E b, A b and D b) *Mi* is on G
If the Signature be one Sharp (F♯) *Mi* is on F♯
If the Signature be two Sharps (F♯ and C♯) *Mi* is on C♯
If the Signature be three Sharps (F♯, C♯ and G♯) *Mi* is on G♯
If the Signature be four Sharps (F♯, C♯, G♯ and D♯) *Mi* is on D♯

Mi being found—above it are Fa, Sol, La, Fa, Sol, La, in regular order, below it are La, Sol, Fa, La, Sol, Fa.

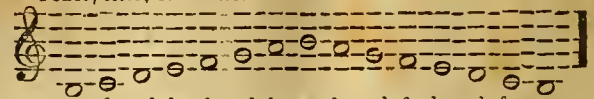
EXAMPLE.

Base.



MI, fa, sol, la, fa, sol, la, MI, la, sol, fa, la, sol, fa, MI.
SI, do, re, mi, fa, sol, la, SI, la, sol, fa, mi, re, do, SI.

Tenor, Alto, or Treble.



MI, fa, sol, la, fa, sol, la, MI, la, sol, fa, la, sol, fa, MI.
SI, do, re, mi, fa, sol, la, SI, la, sol, fa, mi, re, do, SI.

From *mi* to *fa*, and from *la* to *fa* ; or from *si* to *do*, and from *mi* to *fa*, are semitones ; the rest are whole tones.

To secure a perfect intonation, which is an essential quality of good singing, it often becomes necessary to change the syllables applied to notes that are affected by Accidentals. Various modes of effecting this change have been adopted by the most respectable teachers of vocal Music. Mr. Hastings, author of an able "Dissertation on Musical Taste,"* and of several other valuable musical publications, observes in his "Musical Reader," page 8, that "in general, when notes are to be raised by accidentals, the syllables appropriated to them may be altered by adding to their initials the letter *i*, in imitation of the syllable *Mi*. When accidentals are intended to depress or lower sounds, the syllable *Fa* may be used. Or in other words—when *Fa*, *Sol*, &c. are sharped, they may be called *Fi*, *Si*, &c. (pronounced *Fee* and *See*,) and when *Mi* is flatted it may be called *Fa*. When the effect of Naturals is to elevate notes, their appropriated

* This work should be in the hands of every one who is desirous of acquiring a correct taste, or style of performance.

syllables may be altered as in the case of sharps ; but when they are to depress them, the syllable *Fa* may be used.

Another method of producing correct intonation where Accidentals are used, is to consider and treat them as occasional changes of Signature ; thus, if in a tune whose original Signature is B flat, the E becomes flat by an Accidental, the Signature for the time being, may be considered as consisting of two flats, and the *Mi* (*Si*) transferred to A. When an accidental C sharp occurs after the Signature of one sharp, the Mi (*Si*) while the Accidental continues, may be removed to C sharp, &c."

But although either of these methods may be generally adopted with success, chromatic passages* will sometimes occur, especially in modern music, to which it will be almost impossible to apply any system of Solmization, and in the performance of which it may be proper to substitute the open vowel A, as in *far*, or as in *fall*, in place of the syllables in common use.

OF TIME.

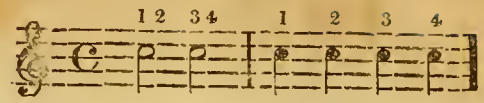
By Time in music, is meant the duration and regularity of sound. There are two kinds of time: viz. Common, or Equal, and Triple, or Unequal. Common time contains two equal notes in each measure, as two minims, two crotchets, two dotted crotchets, &c. Triple time contains three equal notes in each measure, as three minims, three crotchets, three dotted crotchets, &c.

Simple Common Time, has three signs:

The first, $\overline{\underline{\mathfrak{C}}}$ { contains one semibreve, or its equal in other notes or rests, in a measure. It has four motions, or beats, and is accented on the first and third parts of a measure.

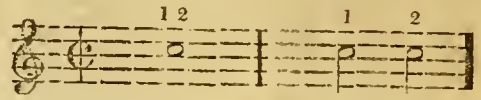
* That is, such passages as are affected by Accidentals.

EXAMPLE.



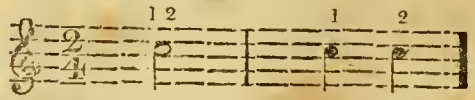
The Second, $\overline{\underline{\mathfrak{C}}}$ { contains one semibreve, or its equal in other notes or rests, in a measure; it has two motions, or beats, and is generally accented on the first part of a measure.

EXAMPLE.



The third, $\frac{2}{4}$ { (which is also called Half Time,) contains one minim, or its equal in other notes or rests, in a measure. It is beat and accented as the former.

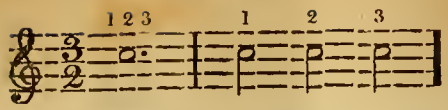
EXAMPLE.



Simple Triple Time, has three signs:

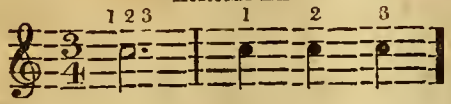
The first, $\frac{3}{2}$ { contains three minims, or their equal in other notes or rests, in a measure. It has three motions or beats, and is accented principally on the first, and slightly on the third part of a measure.

EXAMPLE.



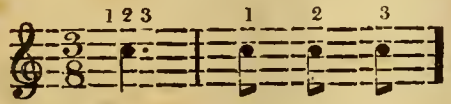
The second, $\frac{3}{4}$ { contains three crotchets, or their equal in any other notes or rests, in a measure. It is beat and accented as the former.

EXAMPLE.



The third, $\frac{3}{8}$ { contains three quavers, or their equal in other notes or rests, in a measure. It is beat and accented as the former.

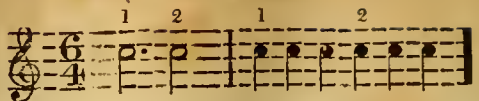
EXAMPLE.



Compound Common Time has two signs in common use:—

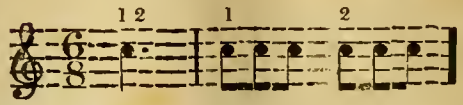
The first, $\frac{6}{4}$ { contains two dotted minims, or their equal in other notes or rests, in a measure. It has two motions, or beats, and is accented on the first and fourth parts of a measure.

EXAMPLE.



The second, $\frac{6}{8}$ { contains two dotted crotchets, or their equal in other notes or rests, in a measure. It is beat and accented, as the former.

EXAMPLE.



Compound Triple Time, has several signs; as $\frac{9}{4}$, $\frac{9}{8}$, $\frac{9}{16}$, &c.

They are found in the works of Correlli, Handel, and others; but seldom occur in modern music.

The semibreve (now the longest note in common use) is made the general standard of reckoning: therefore, when figures are employed as signs of time, those figures express the fractional parts of a semibreve contained in each measure: as $\frac{3}{4}$, three crotchets, or three fourths of a semibreve; $\frac{3}{8}$, three quavers, or three eighths of a semibreve, &c.

A semibreve rest is used to fill a measure in all signs of time.

On the subject of beating time, Dr. Arnold makes the following remark:—"I am by no means an advocate for the smallest motion or gesticulation, either with the hand, foot, or head, when a performer once begins to play with any degree of exactness; but, at the commencement, it is absolutely necessary that the right hand should be taught to make the beats in every measure, till it becomes to the

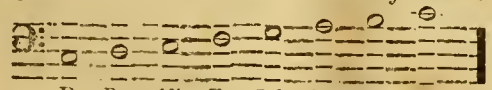
pupil what the pendulum is to the clock, which is to keep it regular and in exact motion."

OF THE DIATONIC SCALE AND MAJOR AND MINOR MODES.

The natural scale of music is called Diatonic, and is a gradual succession of eight regular sounds, including five whole tones and two semitones. The whole doctrine of melody or tune, depends on rightly understanding the application of the two semitones and their places in the scale. These vary according to the Mode.

There are two modes, Major and Minor. In the Major, the semitones are always found (ascending from the Tonic or Key note) between the third and fourth, and between the seventh and eighth notes. The only natural series of this Mode is that which commences with C.

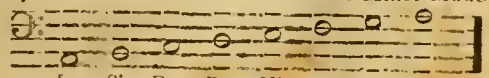
Example of the Diatonic Scale in the Major Mode of C.



Do, Re, Mi, Fa, Sol, La, Si, Do.

In the Minor, the semitones are found between the second and third, and between the fifth and sixth notes. The only natural series of this Mode is that which commences with A.

Example of the Diatonic Scale in the Minor Mode of A.

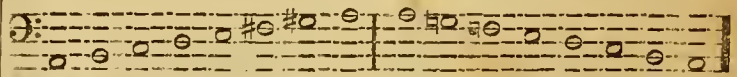


La, Si, Do, Re, Mi, Fa, Sol, La.

In the Major Mode the series of sounds are the same, both in ascending and decending; but in the Minor Mode the ascending scale and the descening scale differ. In the ascending scale of the Minor Mode, the seventh is raised a semitone as the proper Leading Note to the Octave. This leaves the interval, between the sixth and seventh, a tone and a half; but as the Diatonic scale must consist of tones and semitones only, the sixth is also sharped, by which means this harsh Interval (the extreme sharp second) is avoided. Thus the ascending scale of the Minor Mode is artificial, and is formed with two notes altered from the Signature.

But in the descending scale the seventh is depressed a semitone to accommodate the sixth, and the natural scale of the Signature remains unaltered.

Example of the Ascending and Descending Scale in the Minor Mode.

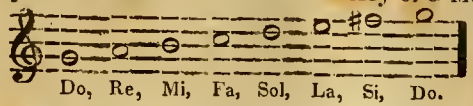


La, Si, Do, Re, Mi, *Fi*, *Si*, La, La, Sol, Fa, Mi, Re, Do, Si, La.

But the note which determines the Mode to be either Major or Minor, and which constitutes the principal difference between the two, is the *Third*. By the arrangement of the Semitones in the two Modes, it is evident that the third of the Major Mode, as from *Do* to *Mi*, is comparatively great, and the third of the Minor Mode, as from *La* to *Do*, is of course comparatively small; the former consisting of two tones, and the latter consisting of one tone and one semitone: and it is chiefly to this difference of the *third* in the two modes, that we are to attribute the effect peculiar to each; the Major Mode being cheerful and vigorous, and the Minor Mode being plaintive and languid.

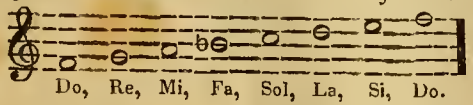
As these two series of tones and semitones form the constituent characteristics of the two modes, Major and Minor, it follows that upon whatever note or pitch either of these series begins, the same proportion and order of Intervals must be strictly observed. Hence the utility of flats and sharps. If, for instance, we begin with G, instead of C, and from it form the Diatonic Scale in the Major Mode, the seventh, or F, will require to be raised, by a sharp, one semitone.

Example of the Diatonic Scale in the Key of G Major.



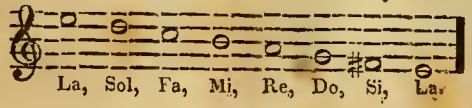
Or if we begin with F, and from it form the Diatonic Scale, in the Major Mode, the fourth, or B, will require to be depressed, by a flat, one semitone.

Example of the Diatonic Scale in the Key of F Major.



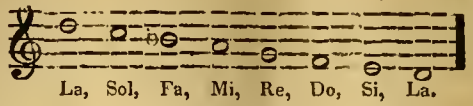
Or if we begin with E, instead of A, and from it form the Diatonic Scale, in the Minor Mode, the second, or F, will require to be raised, by a sharp, one semitone.

Example of the Diatonic Scale in the Key of E Minor.



Or if we begin with D, and from it form the Diatonic Scale, in the Minor Mode, the sixth, or B, will require to be depressed, by a flat, one semitone.

Example of the Diatonic Scale in the Key of D Minor.



When the Major and Minor Mode agree with respect to their Signature, they are denominated Relatives: thus, C Major is the Relative of A Minor; A Minor is the Relative to C Major; G Major is the Relative to E Minor; E Minor is the Relative to G Major, &c.

The Relative Minor to any Major Key is its sixth above, or its third below; and the Relative Major to any Minor Key is its third above, or its sixth below.

OF THE QUALITIES OF THE SEVERAL NOTES WHICH COMPOSE THE DIATONIC SCALE.

The seven notes (for the eighth is but a repetition of the first) which form the Diatonic Scale, in either Mode, are known by the following technical appellations, which are descriptive of their peculiar character and relative situation, viz.

The *first*, or *Key Note*, is called the Tonic, because it regulates the tune of the Octave, and upon it all the other notes depend.

The *second* is called the Supertonic, from its being the next above the Tonic.

The *third* is called the MEDIANT, from its being midway between the Tonic and the Dominant. It is the most important note in the Diatonic Scale, since upon it depends the nature of the Mode.

The *fourth* is called the SUBDOMINANT, from its sustaining the same relation to the Octave, which the Dominant sustains to the Tonic; being a fifth from the Octave, as the Dominant is the fifth from the Tonic.

The *fifth* is called the DOMINANT, from its importance in the Scale, and its immediate connexion with the Tonic.

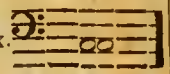
The *sixth* is called the SUBMEDIANT, from its being midway between the Tonic and the Subdominant.

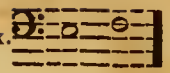
The *seventh* is called the SUBTONIC, or LEADING NOTE, from its being immediately beneath the Octave, and because upon hearing it the ear naturally anticipates the Tonic.

The last note in the Base is always the Tonic; if it be *Do* it is the Major Mode, if it be *La* it is the Minor Mode. The Major Tonic is always the first degree above the last sharp, or the third degree below the last flat, of the Signature. The Minor Tonic is always the first degree below the last sharp, or the second degree above the last flat, of the Signature.

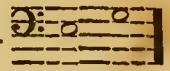
OF DIATONIC INTERVALS AND THEIR INVERSION.

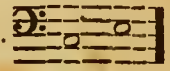
By the unequal division of the Diatonic Scale, (which consists of tones and semitones,) fourteen Intervals are formed, which are as follows, viz:

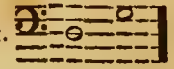
UNISON. This cannot properly be called an Interval, although in composition it is considered and treated as such; as C, C. } Ex. 

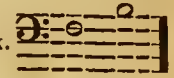
MINOR SECOND; as from E to F, consisting of one semitone. } Ex. 

MAJOR SECOND; as from C to D, consisting of one tone. } Ex.

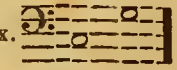
MINOR THIRD; (called also the *flat third* or *lesser third;*) as from E to G, consisting of one tone and one semitone. } Ex. 

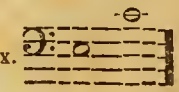
MAJOR THIRD; (called also *sharp third* or *greater third;*) as from C to E, consisting of two tones. } Ex. 

PERFECT FOURTH; as from D to G, consisting of two tones and one semitome. } Ex. 

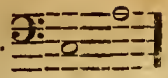
SHARP FOURTH; (called also *Tritonus;*) as from F to B, consisting of three tones. } Ex. 

FLAT FIFTH; (called also *imperfect* or *false fifth;*) as from B to F, consisting of two tones and two semitones. } Ex.

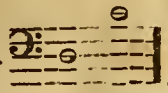
PERFECT FIFTH; as from C to G, consisting of three tones and one semitone. } Ex. 

MINOR SIXTH; as from E to C, consisting of three tones and two semitones. } Ex. 

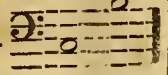
MAJOR SIXTH; as from C to A, consisting of four tones and one semitone. Ex.



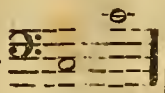
MINOR SEVENTH; (called also *flat seventh;*) as from D to C, consisting of four tones and two semitones. Ex.



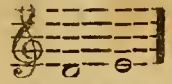
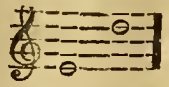
MAJOR SEVENTH; (called also *sharp seventh;*) as from C to B, consisting of five tones and one semitone. Ex.

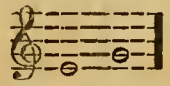
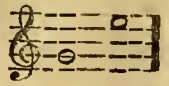


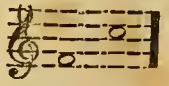
OCTAVE; as from C to C, consisting of five tones and two semitones. Ex.

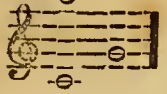
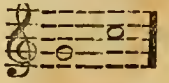


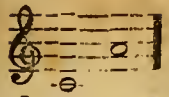
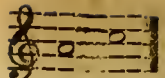
When the lowest note of an Interval is placed an Octave higher, or when the highest note of an Interval is placed an Octave lower, such change is called *Inversion.* Thus by inversion a

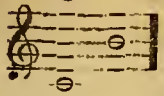
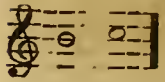
Second  becomes a Seventh,  a

Third  becomes a Sixth,  a

Fourth becomes a Fifth,  a

Fifth  becomes a Fourth,  a

Sixth  becomes a Third,  and a

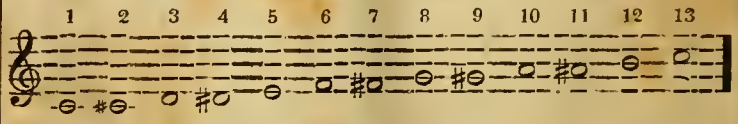
Seventh  becomes a Second. 

The Diatonic Intervals are either Consonant or Dissonant. The Octave, Fifth, Fourth, Thirds, and Sixths, being agreeable to the ear are called Consonant; and the Seconds, Sevenths, and Sharp Fourth being less pleasing are called Dissonant.

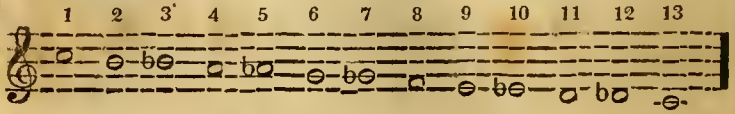
OF THE CHROMATIC SCALE, CHROMATIC INTERVALS, &c.

By a division of the Diatonic Scale, ascending by Sharps, and descending by Flats, a scale is formed of Semitones only, which is called CHROMATIC.

Example of the Chromatic Scale ascending by Sharps.



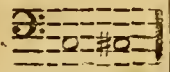
Example of the Chromatic Scale descending by Flats.



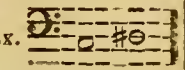
Here we have twelve distinct sounds, from each of which as a Tonic, by the use of flats or sharps, we may form the Diatonic Scale in either mode.

From this Scale are also derived the following Chromatic Intervals, viz:

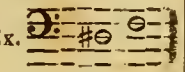
Extreme Sharp, or Superfluous, Unison; as from C to C♯. Ex.



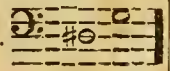
Extreme Sharp, or Superfluous, Second; as from C to D♯. Ex.



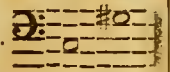
Extreme Flat, or Diminished, Third; as from D♯ to F. Ex.



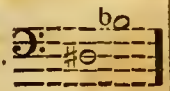
Extreme Flat, or Diminished, Fourth; as from D♯ to G. Ex.



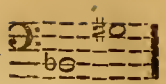
Extreme Sharp, or Superfluous, Fifth; as from C to G♯. Ex.



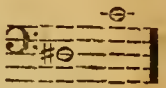
Extreme Flat, or Diminished, Sixth; as from D♯ to B♭. Ex.



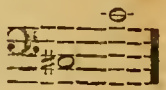
Extreme Sharp, or Superfluous, Sixth; as from B♭ to G♯. Ex.



Extreme Flat, or Diminished, Seventh; as from D♯ to C. Ex.



Extreme Flat, or Diminished, Octave; as from C♯ to C. Ex.



The Scale is also subdivided into smaller Intervals called *Dieses*, or *Quarter Tones*, as from C♯ to D♭; or from G♯ to A♭, &c. and thus divided, it is called the Enharmonic Scale. These distinctions, however, although theoretically important, are of little practical utility; since upon keyed instruments, as the Organ, or Pianno Forte, the extreme sharp second, is the same as the Minor Third; the extreme flat third is the same as the Major Second, &c. and the same key is used for C♯ and D♭—G♯ and A♭, &c.

It is believed that, with the assistance of a judicious instructer, the foregoing principles will be sufficient for all the purposes of vocal performance. To such as wish to become acquainted with the Theory of Music, Callcott's Musical Grammar, Kollman's Essay on Musical Harmony, and the articles on Music in Rees' Cyclopedia, are recommended as the best works which have been published in this country.

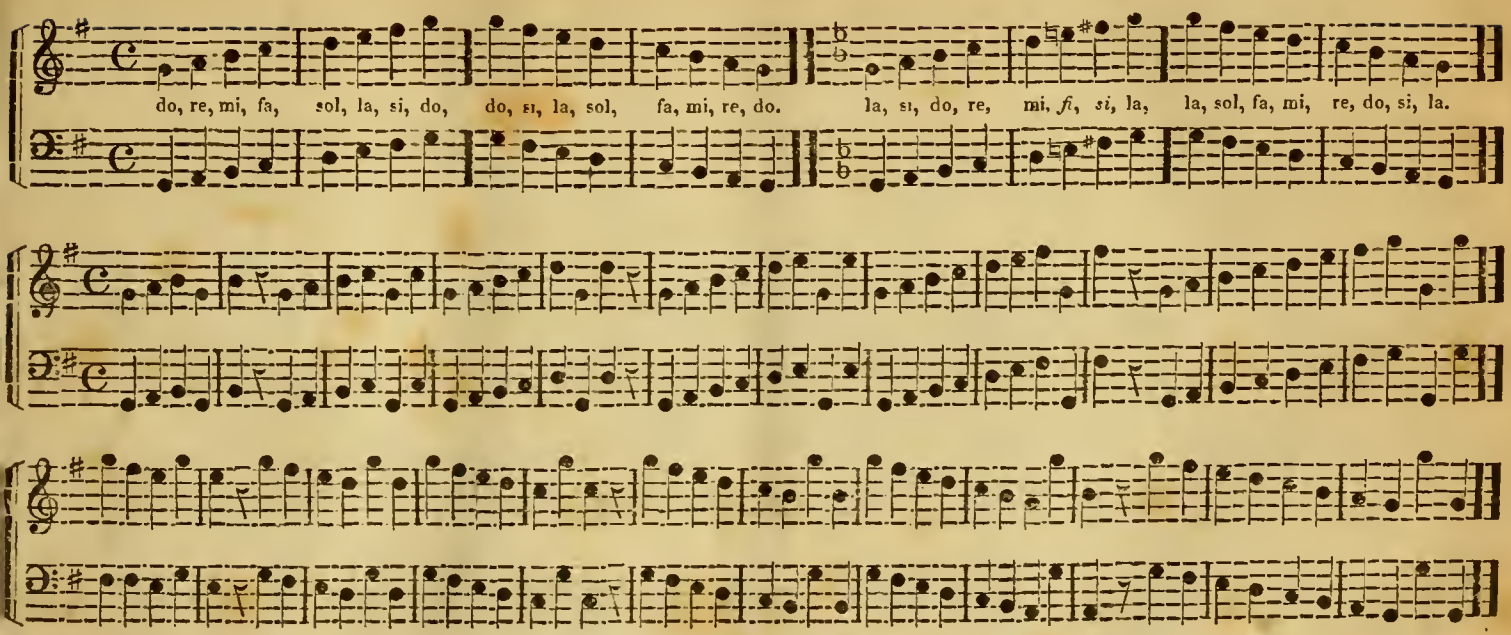
EXPLANATION OF MUSICAL TERMS.

A, signifies in, for, at, with, &c.
Adagio, (*or Ado.*) signifies the slowest time.
Ad libitum, as you please.
Affettuoso, tender and affecting.
Air, the leading part.
Allegretto, a little brisk.
Allegro, (*or Allo.*) brisk.
Alto, (*or Counter Tenor*,) that part which lies between the Treble and Tenor.
Amoroso, in a soft and delicate style.
Andante, rather slow and distinct.
Andantino, somewhat quicker than *Andante*.
Animated, with spirit and boldness.
Anthem, a composition for vocal music, the words of which are generally selected from the Psalms, and used in divine service.
Ardito, bold and energetic.
Assai, generally used with other words, to express an increase, or diminution of the time of any composition; as, *Adagio assai*, more slow ; *Allegro assai*, more quick.
Bose, the lowest part in a harmony.
Brilliante, signifies that the movement is to be performed in a gay, showy and sparkling style.
Canon, a vocal composition in two or more parts, so constructed as to form a perpetual fugue.
Cantabile, in a graceful, elegant and melodious style.
Canto, (*or Cantus*,) the Treble.
Chorus, signifies that all the voices sing on their respective parts.
Con, with ; as *Con Spirito*, with spirit.
Crescendo, (*or Cres.*) to increase the sound.
Da Capo, (*or D. C.*) to return, and end with the first strain.
Diminuendo, to diminish the sound.
Dolce, sweet and soft.
Duo, (*or Duetto*,) two ; as two voices or instruments.
E, and ; as *Moderato è Maestoso*, moderate and majestic.
Expressione, an expressive manner.
Expressivo, with expression.
Forte, (*or For. or F.*) loud.
Fortissimo, (*or F. F.*) very loud.
Forzando, (*or Fz.*) implies that the notes over which it is placed are to be struck with particular force and held on.
Fugue, a piece in which one or more parts lead, and the rest follow in regular intervals.
Giusto, in an equal, steady and just time.
Grave, (*or Gravemente*,) denoting a time slower than *Largo*, but not so slow as *Adagio*.
Grazioso, a smooth, flowing and graceful style.
Largo, somewhat quicker than *Grave*.
Larghetto, not so slow as *Largo*.
Lamentevole, denotes that the movement over which it is placed is to be sung in a melancholy style.
Legato, signifies that the notes of the passage are to be performed in a close, smooth and gliding manner.
Lento, very slow.
Maestoso, with majesty.
Moderato, moderately.
Mezzo, half, middle, mean.
Mezzo Forte, moderately loud.
Mezzo Piano, rather soft.
Perdendosi, signifies a gradual decreasing of time to the last note ; and a diminishing of tone, till entirely lost.
Piano, (*or Pia.*) soft.
Pianissimo, (*or P. P.*) very soft.
Poco, little ; as *Poco piu lento*, a little slower ; *Poco piu allegro*, a little quicker.
Quortetto, Four voices or instruments.
Quintetto, Five voices or instruments.
Sempre, always, throughout ; as *Sempre piano*, soft throughout.
Siciliano, a composition of $\frac{6}{4}$ or $\frac{6}{8}$, to be performed slowly and gracefully.
Solo, for a single voice, or instrument.
Soprano, the Treble or higher voice part.
Sostenuto, a word implying that the notes are to be sustained, or held on to the extremity of their lengths.
Spirituoso, (*or Con Spirito*,) with spirit.
Staccato, notes to be staccated must not be slurred, but performed in a distinct manner.
Symphony, a passage for instruments.
Tasto, no chords.
Tempo, time.
Trio, three voices or instruments.
Tutti, all ; a word used in contradistinction to *Solo*.
Verse, one voice to a part.
Vivace, in a brisk and animated style.

LESSONS FOR THE EXERCISE OF THE VOICE.

G Major ascenending and descending.

G Minor ascending and descending.



OLD HUNDRED. L. M. Arranged for Two Trebles, Tenor and Base.

Tenor.

Second Treble.

Be thou, O God, ex - alt - ed high, And as thy glory fills the sky, So let it be on earth display'd, Till thou art here as there obey'd.

Treble.

Base.

ARUNDEL. C. M. New Arrangement.

All hail the pow'r of Jesus' name! Let an - gels prostrate fall, Bring forth the royal diadem, And crown him Lord of all.

THE

BOSTON HANDEL AND HAYDN SOCIETY

COLLECTION OF CHURCH MUSIC.

Maelzel's Metronome.
♩ 66.

OLD HUNDRED. L. M. Martin Luther.

Maestoso.

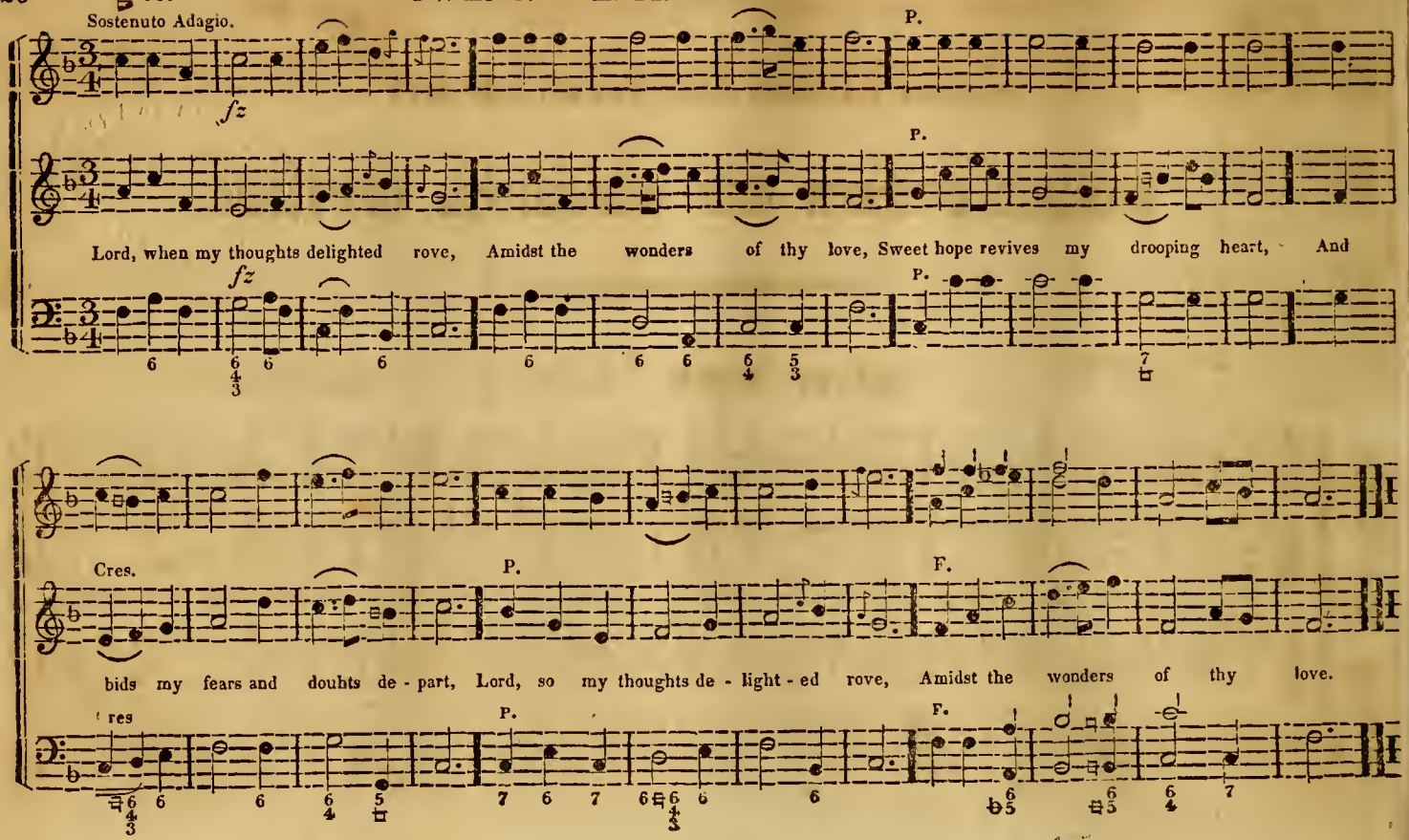
Tenor.

Alto

Be thou, O God, ex - alt - ed high, And as thy glory fills the sky, So let it be on earth display'd, Till thou art here as there obey'd.

Treble.

Base.


80.
OWENS. L. M. 6 lines.
Mozart.
Sostenuto Adagio.
fz
P.
Lord, when my thoughts delighted rove, Amidst the wonders of thy love, Sweet hope revives my drooping heart, And
Cres.
F.
bids my fears and doubts de - part, Lord, so my thoughts de - light - ed rove, Amidst the wonders of thy love.
Cres

38. **MORNING HYMN.** L. M. 6 lines. Costellow.

Andante.

P.

Soon as the morn salutes your eyes, And, from sweet sleep, refresh'd you rise, Think on the Author of the light,

P.

F.

And praise him for the glorious sight! His mer-cy in - fi - nite a - dore, His goodness in - fi - nite im-plore.

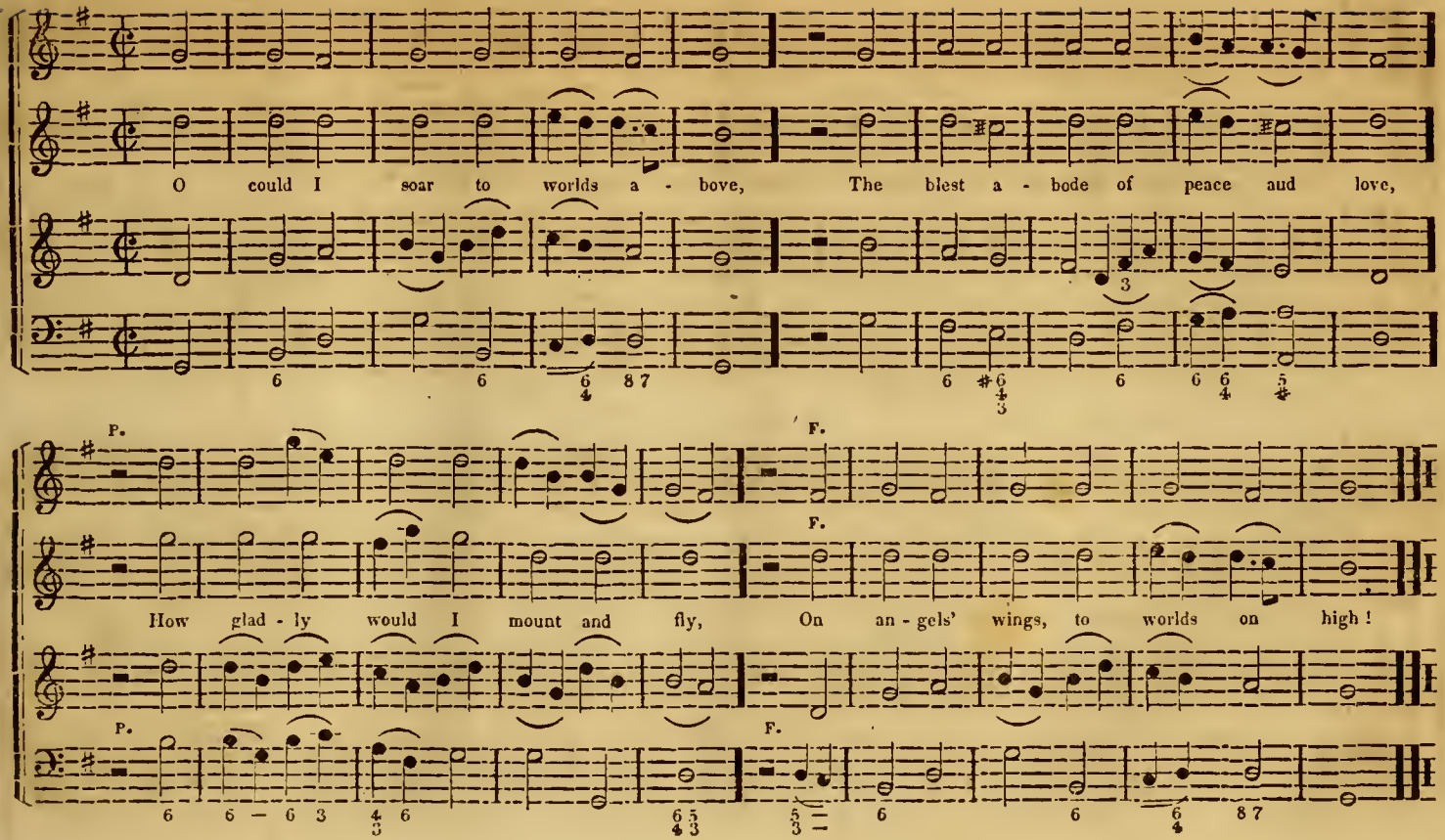
F.

84. **ANGELS HYMN. L. M.** Tansur.

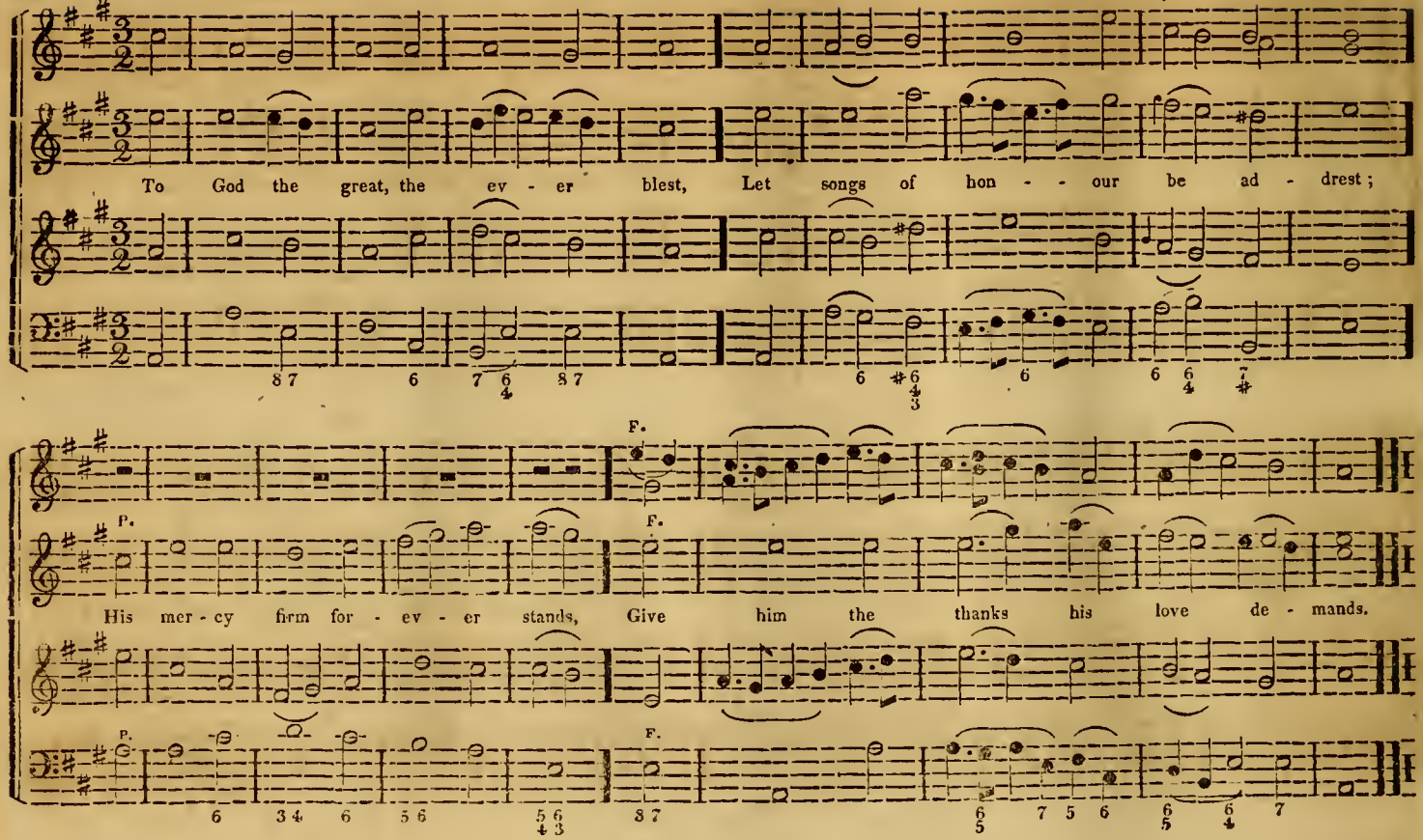
High in the heav'ns, eternal God, Thy goodness in full glory shines; Thy truth shall break thro' ev'ry cloud, That veils thy just and wise designs

69. **VIENNA. L. M.** Beethoven.

The rising morn, the closing day, Repeat thy praise with grateful voice; In both their turns thy pow'r display, And, laden with thy gifts rejoice.


O could I soar to worlds a - bove, The blest a - bode of peace and love,
How glad - ly would I mount and fly, On an - gels' wings, to worlds on high!
P.
F.

92. St. PETER's. L. M. Harwood.



80. Legato.

BOWEN. L. M.

Haydn.

Up to the fields where angels lie, And living waters gent - ly roll; Fain would my thoughts ascend on high, But sin hangs heavy on my soul.

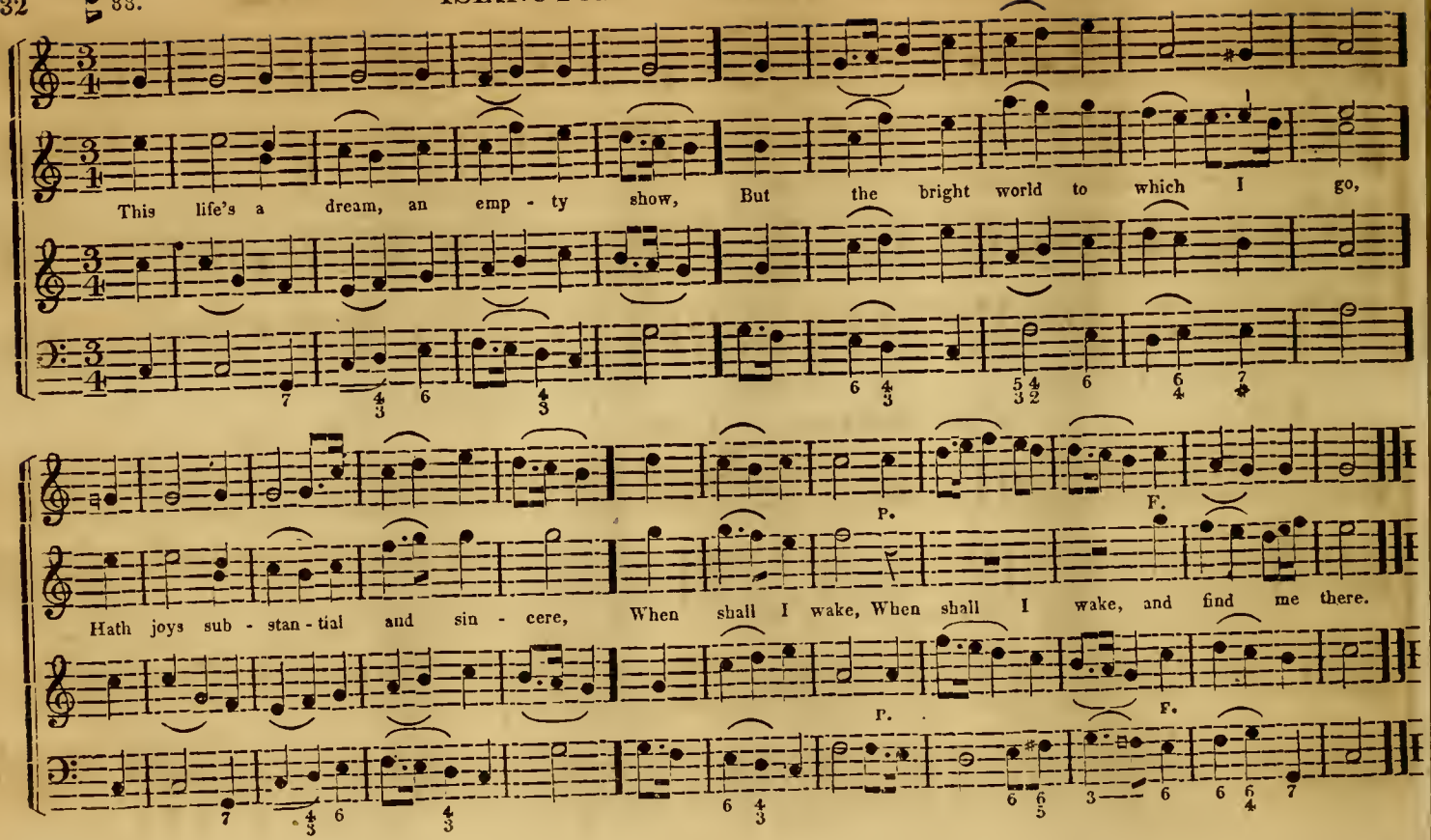
64.

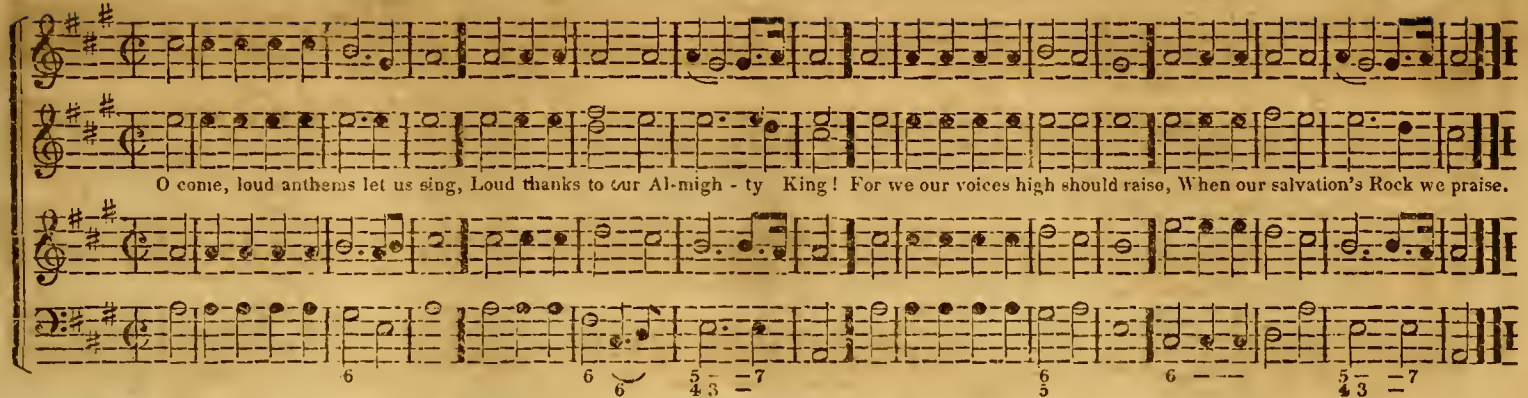
WINCHESTER. L. M.

Dr. Croft

My God, accept my early vows, Like morning incense, in thy house; And let my nightly worship rise, Sweet as the ev'ning sa-cri-fice.

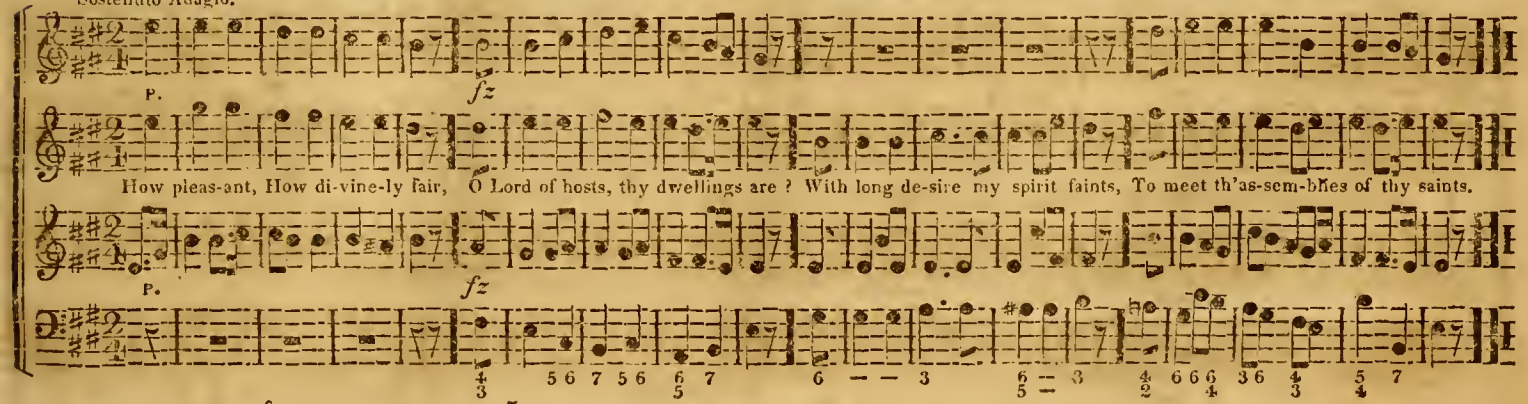
ISLINGTON. L. M.





60. GARDNER. L. M. Viotti.

Sostenuto Adagio.



84. BATH. L. M.

Life is the time to serve the Lord, The time t'insure the great reward; And while the lamp holds out to burn, The vilest sinner may return.

88. SEASONS. L. M. Pleyel.

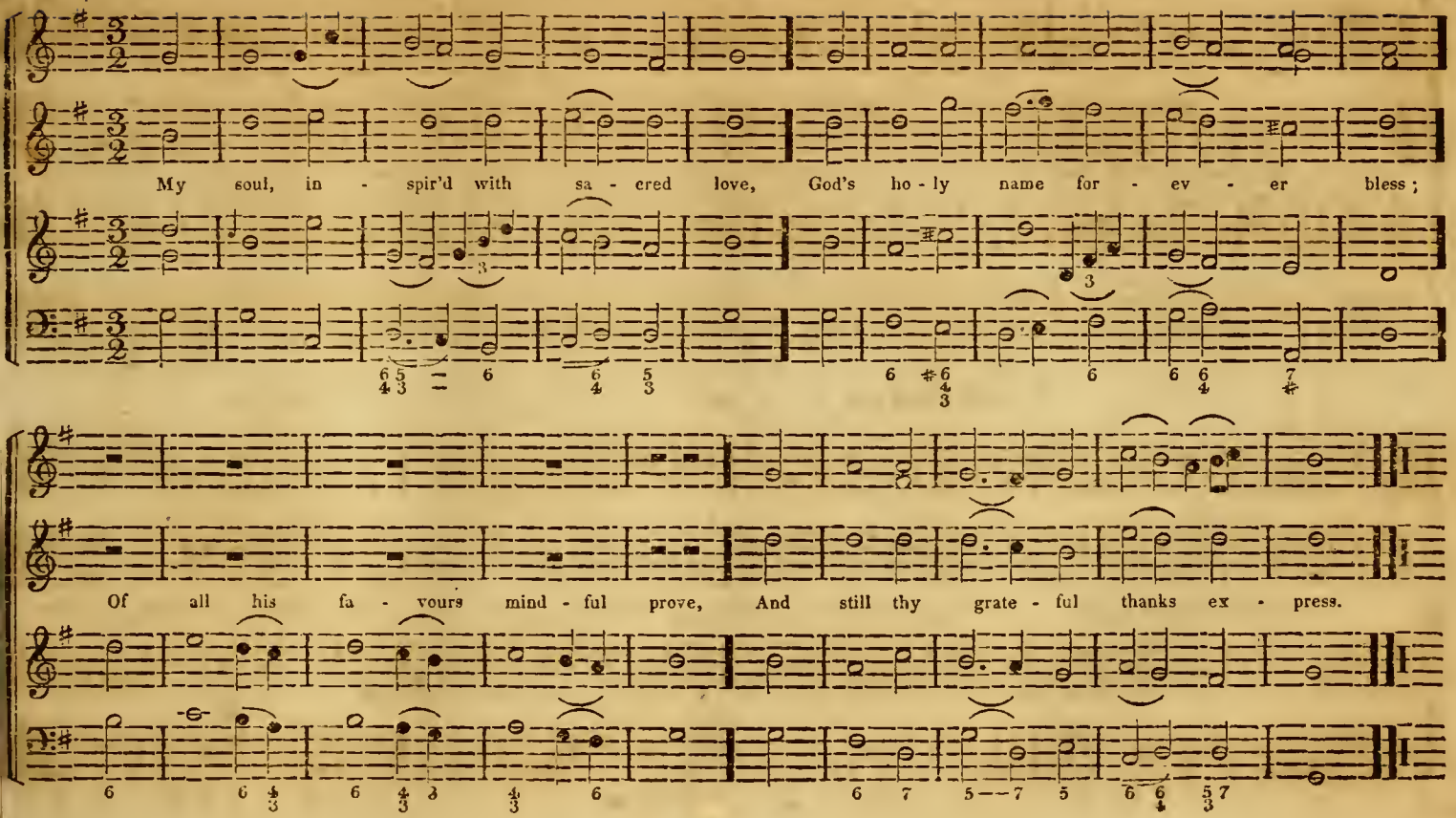
Dolce.

P. F.

Thy goodness, Lord, doth crown the year, Thy paths drop fatness all around; And barren wilds thy praise declare, And vocal hills return the sound.

P. F.

Voice or Organ

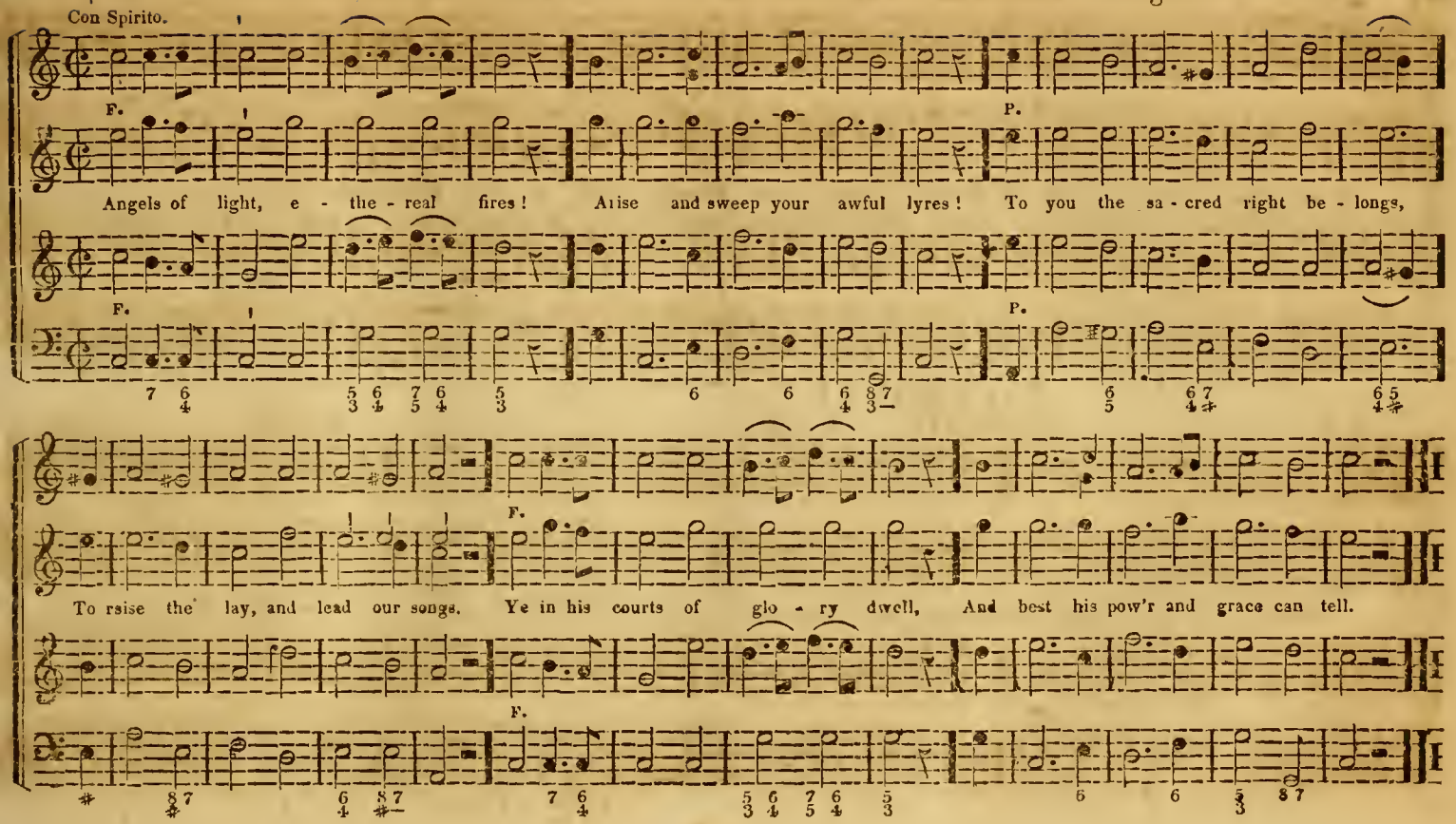

My soul, in - spir'd with sa - cred love, God's ho - ly name for - ev - er bless;
Of all his fa - vours mind - ful prove, And still thy grate - ful thanks ex - press.

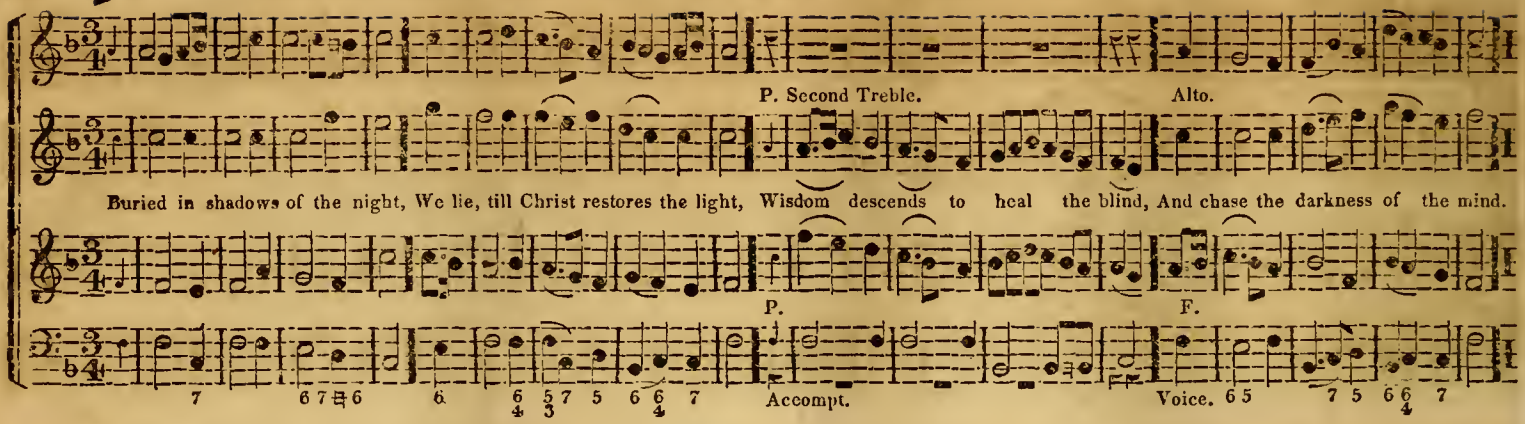
SHOEL. L. M. Altered from Shoel.

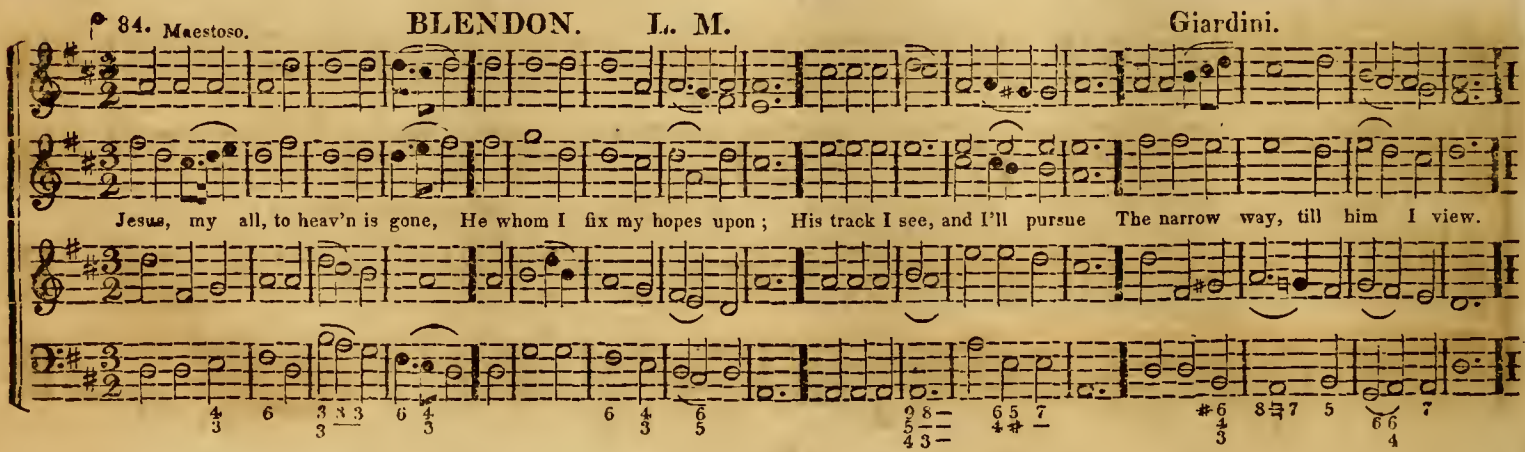
Now shall the trembling mourner come, And bind his sheaves, and bear them home; The voice, long broke with sighs, shall sing, Till heav'n with hallelujahs ring.

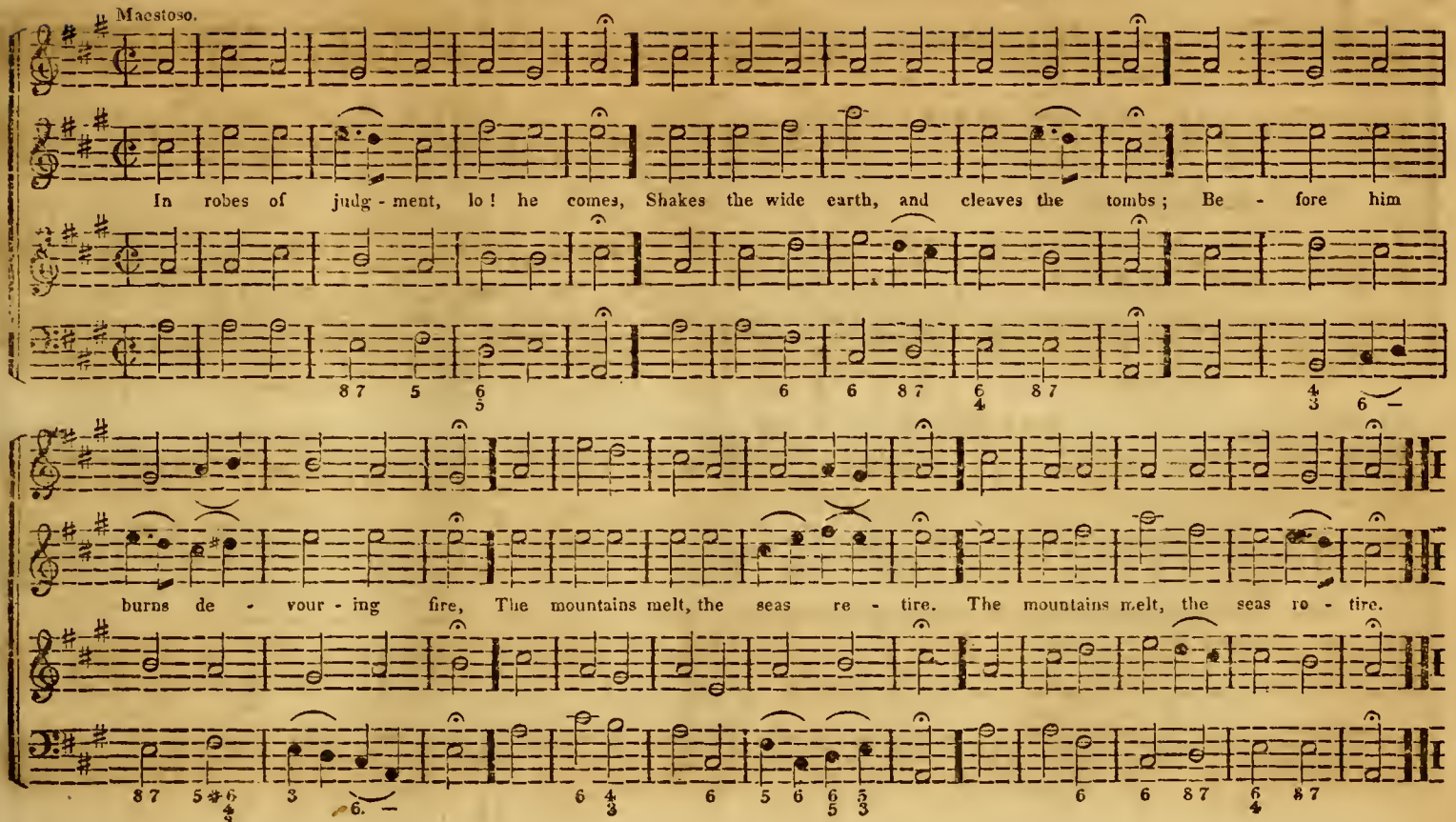
DANVERS L. M. L. Mason.

Awake, my tongue, thy tribute bring, To Him, who gave thee pow'r to sing; Praise Him, who is all pow'r above, The source of wisdom and of love.


Con Spirito.
F.
P.
Angels of light, e - the - real fires! Arise and sweep your awful lyres! To you the sa - cred right be - longs,
F.
P.
To rsise the lay, and lead our songs. Ye in his courts of glo - ry dwell, And best his pow'r and grace can tell.
F.
F.


83.
BRENTFORD. L. M.
P. Second Treble.
Alto.
Buried in shadows of the night, We lie, till Christ restores the light, Wisdom descends to heal the blind, And chase the darkness of the mind.
P.
F.
Accompt.
Voice.


84. Maestoso.
BLENDON. L. M.
Giardini.
Jesus, my all, to heav'n is gone, He whom I fix my hopes upon; His track I see, and I'll pursue The narrow way, till him I view.


Maestoso.
In robes of judg - ment, lo! he comes, Shakes the wide earth, and cleaves the tombs; Be - fore him
burns de - vour - ing fire, The mountains melt, the seas re - tire. The mountains melt, the seas re - tire.

92. PORTSMOUTH. L. M. Gelineck.

Indulgent still to my request, How free thy tender mercies are ! With full consent my thoughts attest, My gracious God, thy faithful care.

92. ROTHWELL. L. M.

Praise ye the Lord, let praise employ, In his own courts, your songs of joy ; The spacious firmament around, Shall echo back, Shall echo back the joyful sound.

84. **WINCHELSEA. L. M.** Prelleur.

Incumbent on the bending sky, The Lord descended from on high; And bade the darkness of the pole, Beneath his feet tremendous roll.

80. **NEW-MARKET. L. M.** Dr. Wainwright.

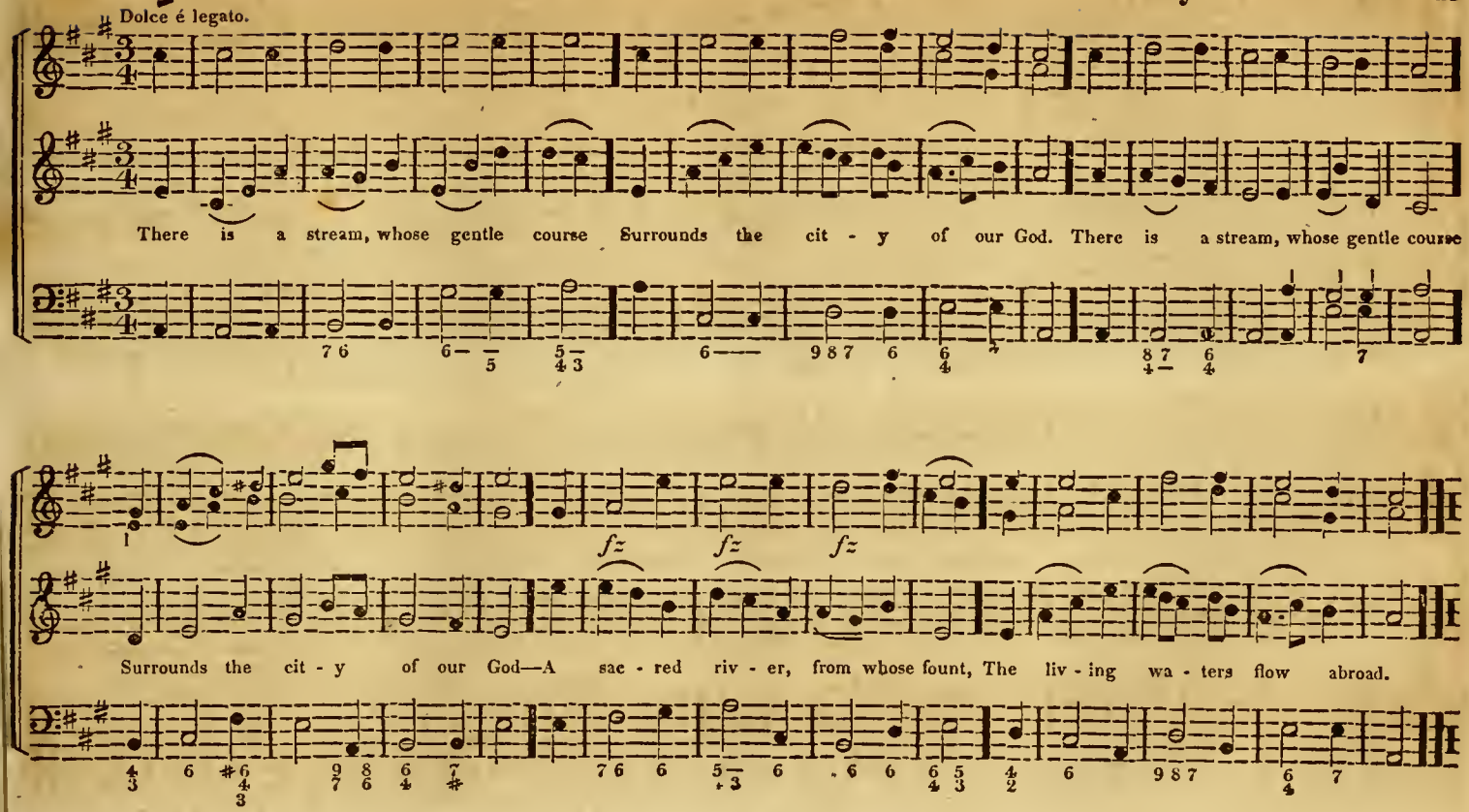
Thy mercies, Lord, shall be my song, My song on them shall ever dwell; To ages yet unborn, my tongue Thy never failing truth shall tell.

92. **LUTON. L. M.**

With all my pow'rs of heart and tongue, I'll praise my Maker in my song; Angels shall hear the notes I raise, Approve the song and join the praise.

88. **TRURO. L. M.** Dr. Charles Burney.

Now to the Lord a noble song, Awake, my soul, awake, my tongue! Hosanna to th'Eternal name, And all his boundless love proclaim.


Dolce é legato.
There is a stream, whose gentle course Surrounds the cit - y of our God. There is a stream, whose gentle course
fz fz fz
Surrounds the cit - y of our God—A sac - red riv - er, from whose fount, The liv - ing wa - ters flow abroad.

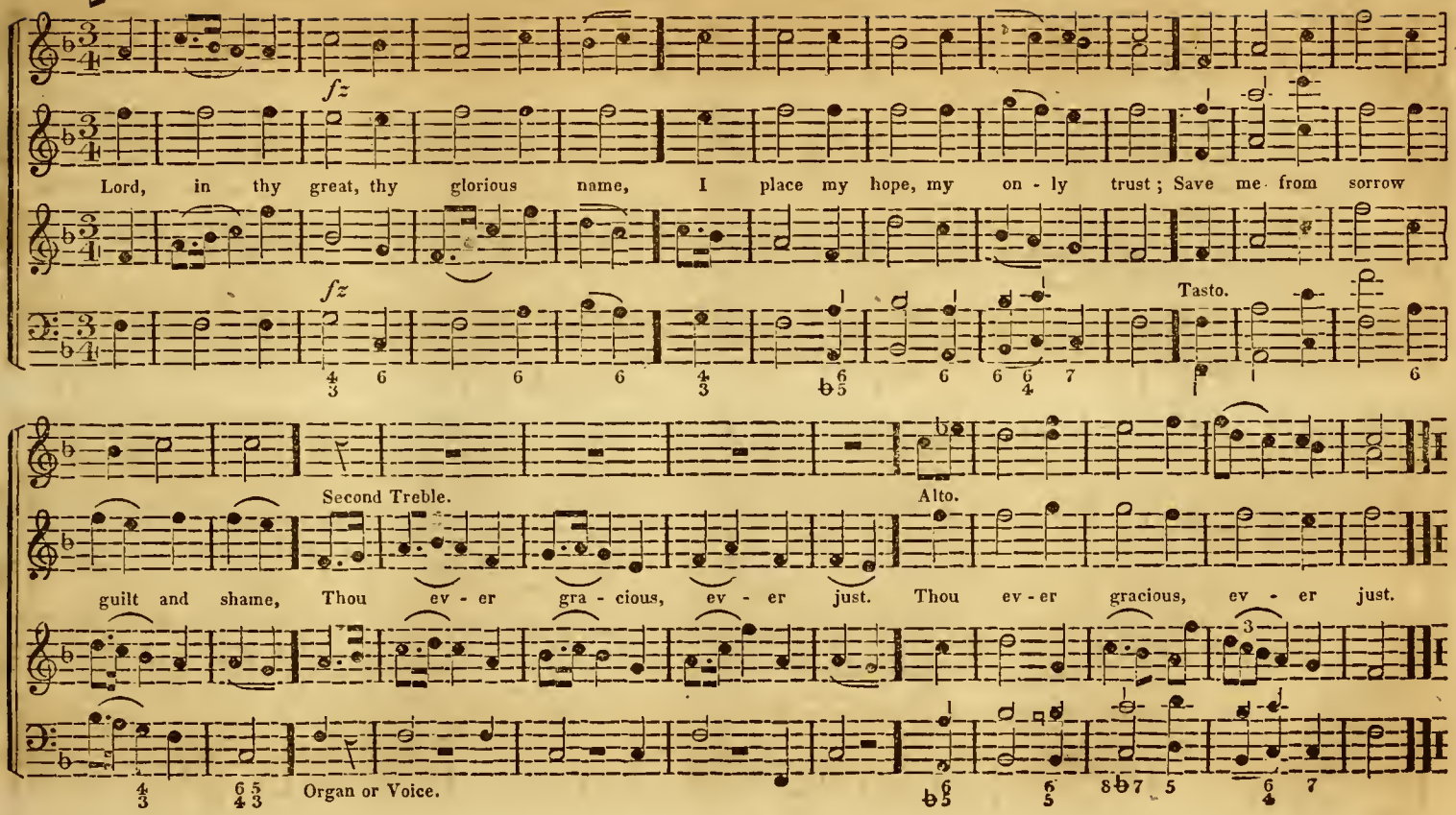
80. **EVENING HYMN. L. M.** Tallis.

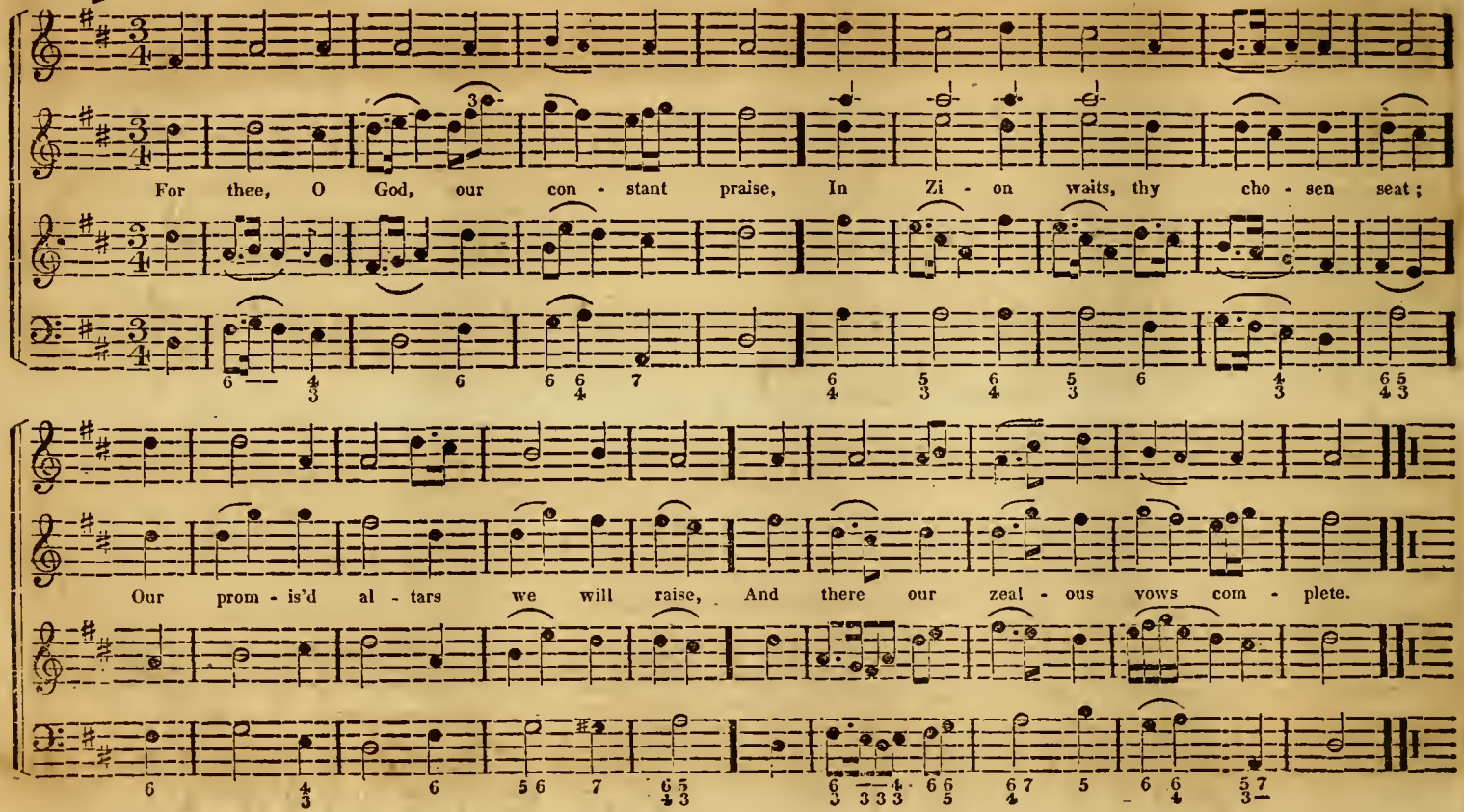
Glo - ry to thee, my God, this night, For all the blessings of the light; Keep me, O keep me, King of kings, Beneath thine own Almighty wings!

80. **GERMANY. L. M.** Beethoven.

Adagio é sempre piano.

Softly the shade of ev'ning falls, Sprinkling the earth with dewy tears; While nature's voice to slumber calls, And silence reigns amid the spheres.


fz
Lord, in thy great, thy glorious name, I place my hope, my on - ly trust; Save me from sorrow
fz
Tasto.
Second Treble.
Alto.
guilt and shame, Thou ev - er gra - cious, ev - er just. Thou ev - er gracious, ev - er just.
Organ or Voice.


96.
NEW SABBATH. L. M.
Isaac Smith.
For thee, O God, our con - stant praise, In Zi - on waits, thy cho - sen seat;
Our prom - is'd al - tars we will raise, And there our zeal - ous vows com - plete.

66. MEDWAY. L. M. Pergolesi.

Largo.

My God, permit me not to be, A stranger to myself and thee; Amidst ten thousand tho'ts I rove, Forgetful of my highest love.

80. ELLENTHORPE. L. M. Linley.

Say, how may earth and heav'n unite? And how shall man with angels join? What link harmonious may be found, Discordant natures to combine.

Loud swell the pealing organ's notes! Breathe forth your souls in raptures high! In praises men with angels join;—Music's the language of the sky.

80.

WESTON. L. M.

Beethoven.

Cantabile é Sostenuto.

Now night in silent grandeur reigns, And holds the slumb'ring world in chains; Pale from the cloud the

moonbeam steals, And half cre - a - tion's face reveals— And half cre - a - tion's face re - veals.

Moderato.

How sweet thy dwellings, Lord, how fair, What peace, what bliss, in - hab - it there. With ardent hope, with strong desire,

My heart, my flesh to thee aspire; I burn to tread thy courts, and thee, My God, the living God, to see.

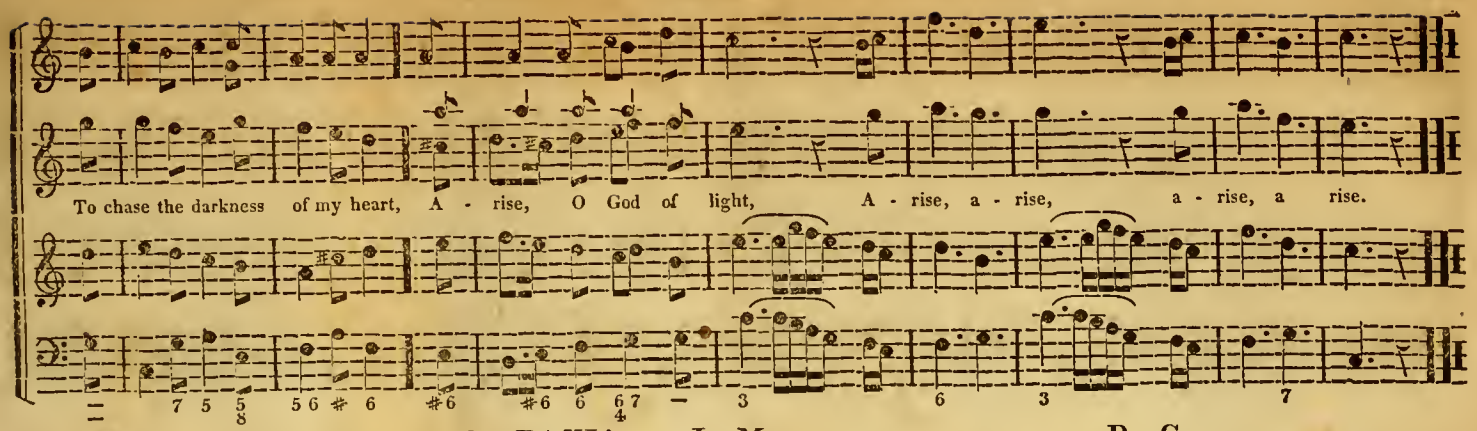
♩ 80.

Andantino.

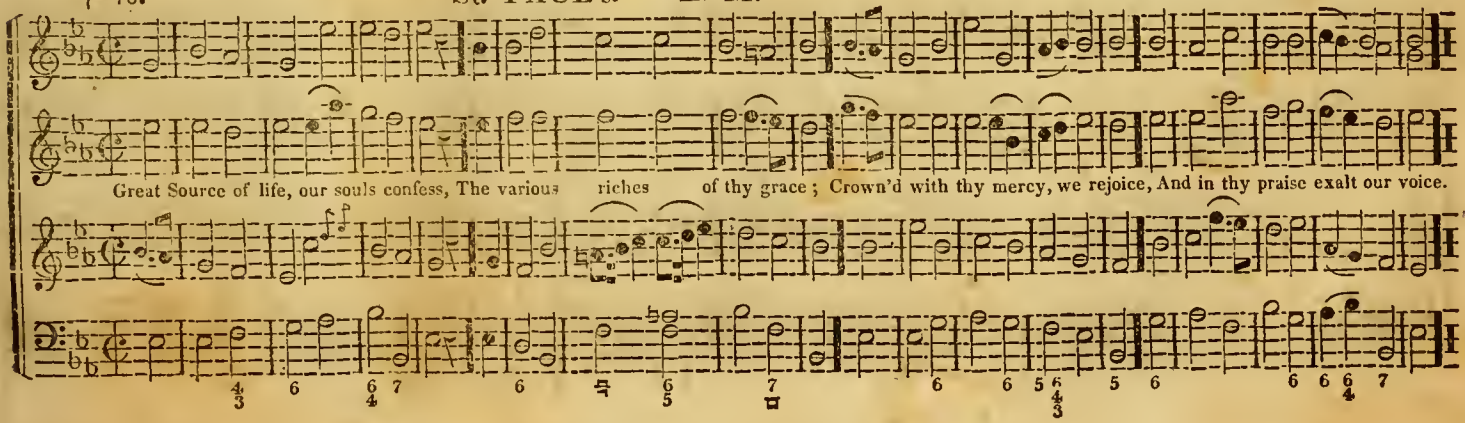
CAMDEN. L. M. 2 verses. Mozart.

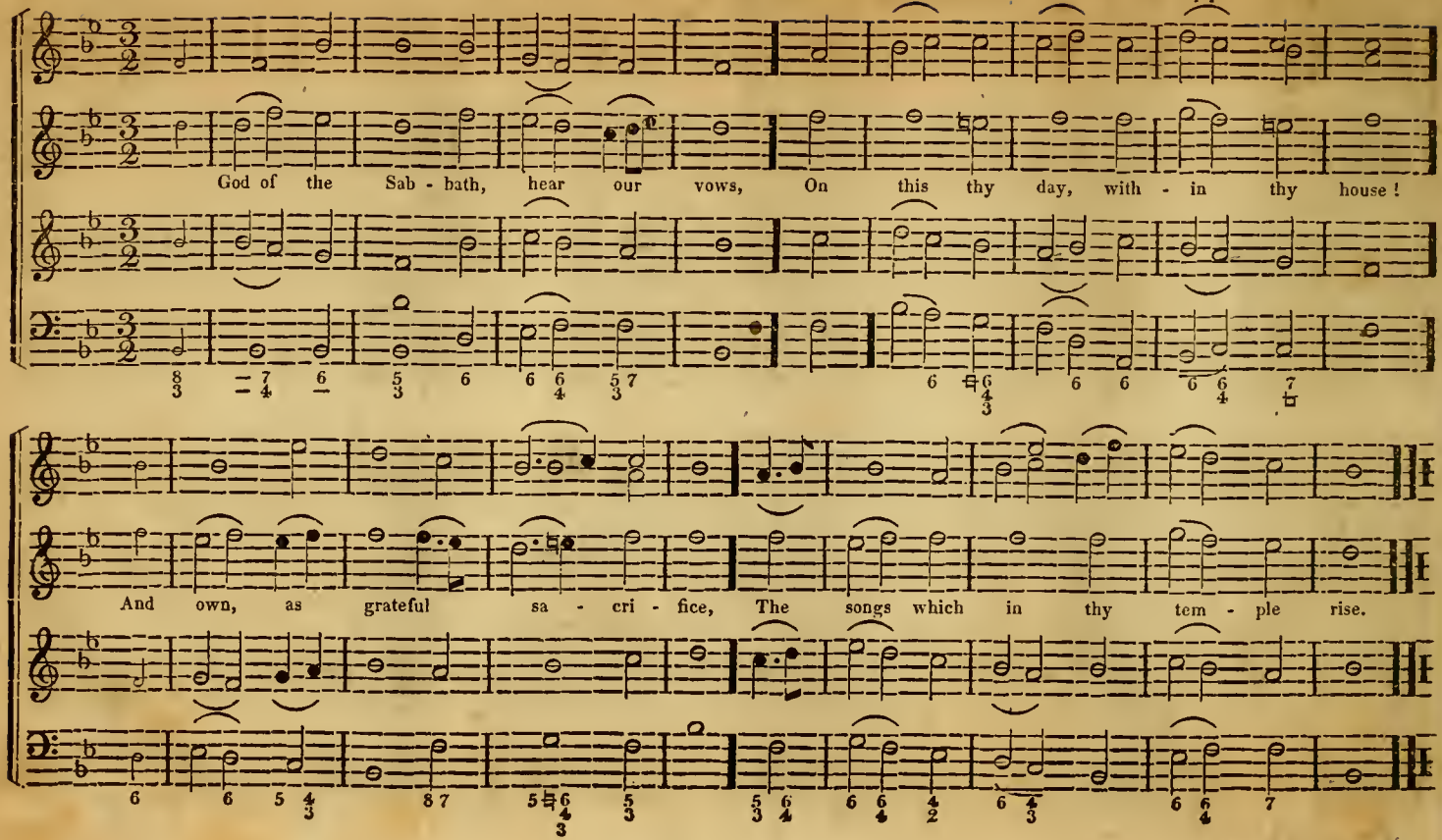
The saffron tints of morn appear, And glow across the blushing east; The brilliant orb of day is near,

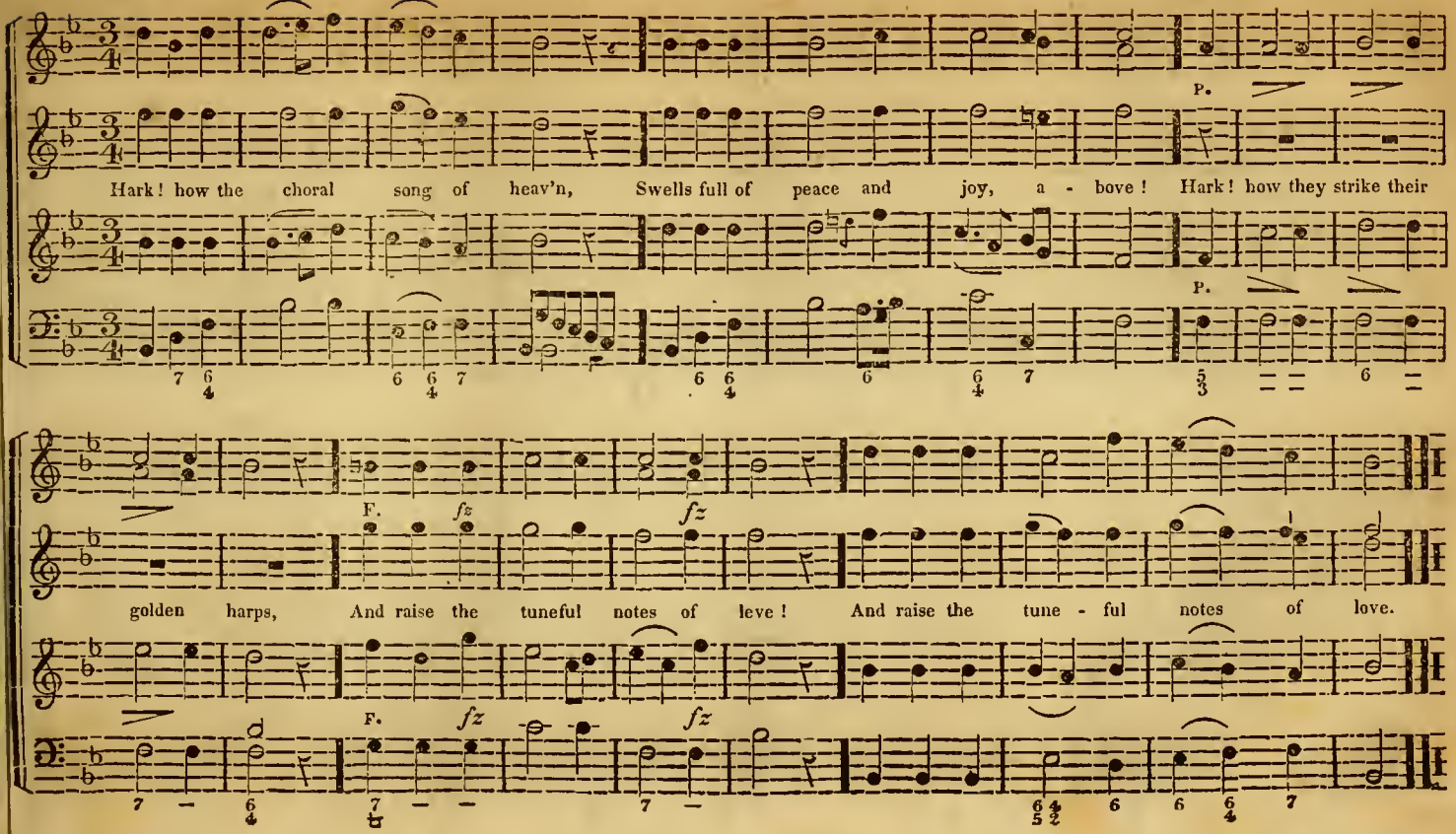
To dis - si - pate the ling'ring mist; And while his mantling splendors dart, Their radiance o'er the kindling skies.



76. St. PAUL's. L. M. Dr. Green.




84.
ALL SAINTS. L. M.
W. Knapp.
God of the Sab - bath, hear our vows, On this thy day, with - in thy house!
And own, as grateful sa - cri - fice, The songs which in thy tem - ple rise.


P.
Hark! how the choral song of heav'n, Swells full of peace and joy, a - bove! Hark! how they strike their
P.
F. fz fz
golden harps, And raise the tuneful notes of leve! And raise the tune - ful notes of love.
F. fz fz

60. **WALTHAM.** L. M. 6 lines. Beethoven.

Tantabile é Sostenuto.

With ho-ly fear and hum-ble song, The dread-ful God, our souls a - dore; Rev'rence and awe be-come the tongue That

speaks the terrors of his pow'r. Rev'rence and awe be - come the tongue That speaks the terrors of his pow'r.

Alto Dolce.

Lord, thou hast known my in - most mind, Thou dost my path and bed in - close; My waking soul on thee relies,

On thee my sleeping thoughts repose: Where from thy presence can I fly, - - - - - Lord, ever present, ever nigh?

BRIGHTON. L. M. 6 lines.

Second Treble.

Call me a - way from flesh and sense, Thy word, O Lord, can draw me thence; I would o - bey the voice di - vine,

And all in - fe - rior joys re - sign— I would o - bey the voice di - vine, And all in - fe - rior joys re - sign.

Alto. Fuge.

We bless the Lord, the Lord, the just, the good, Who fills our hearts with joy and food;

Treble.

We bless the Lord, we bless the Lord, the just, the good, Who fills our hearts with joy and food;

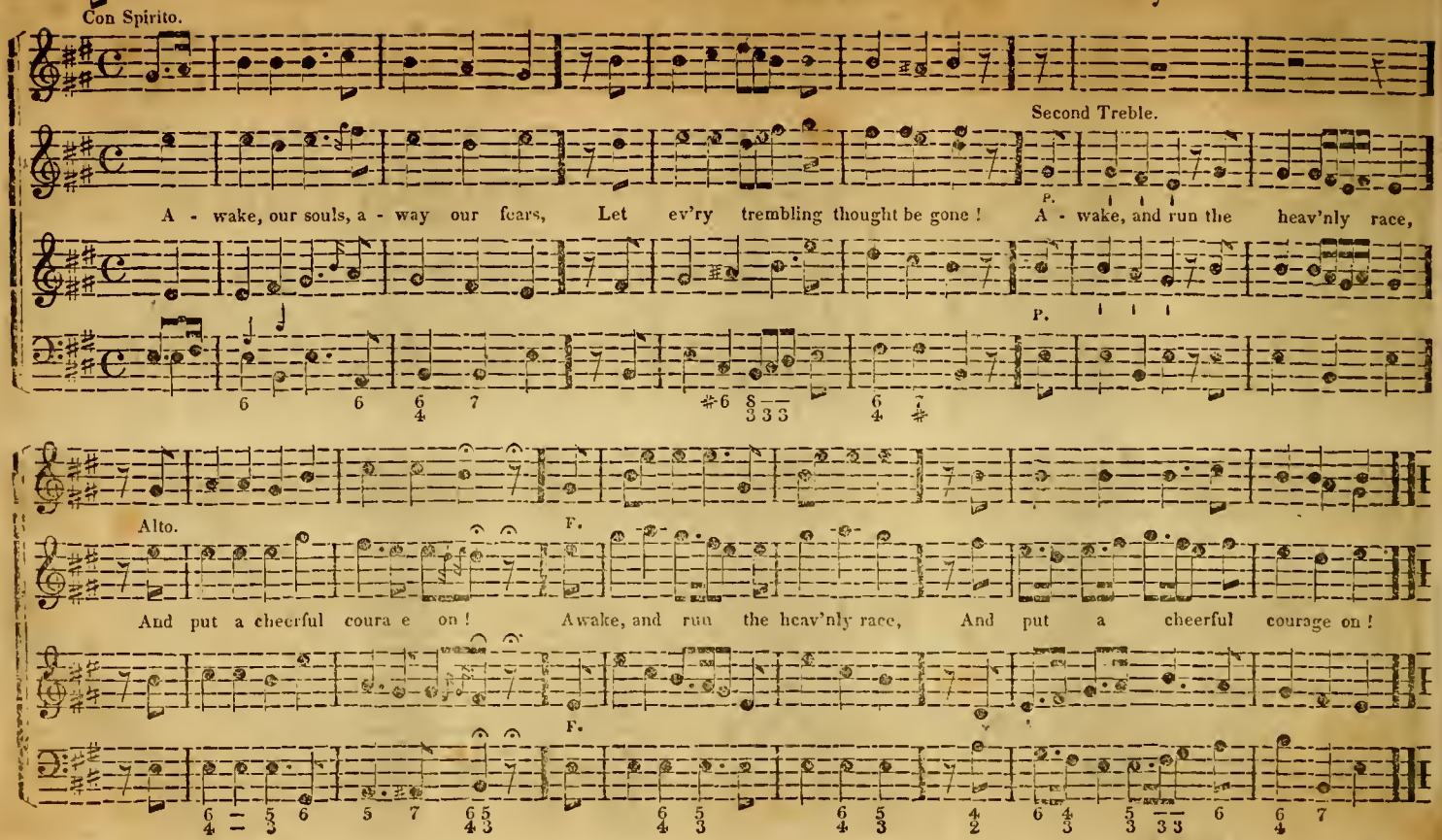
Base.

We bless the Lord, &c. 7 7 3 6 76— 76— 3
5 6 5— 6
3 3 8

Who pours his blessings from the skies, And loads our days with rich sup - plies.

Who pours his bless - ings from the skies, And loads our days with rich sup - plies.

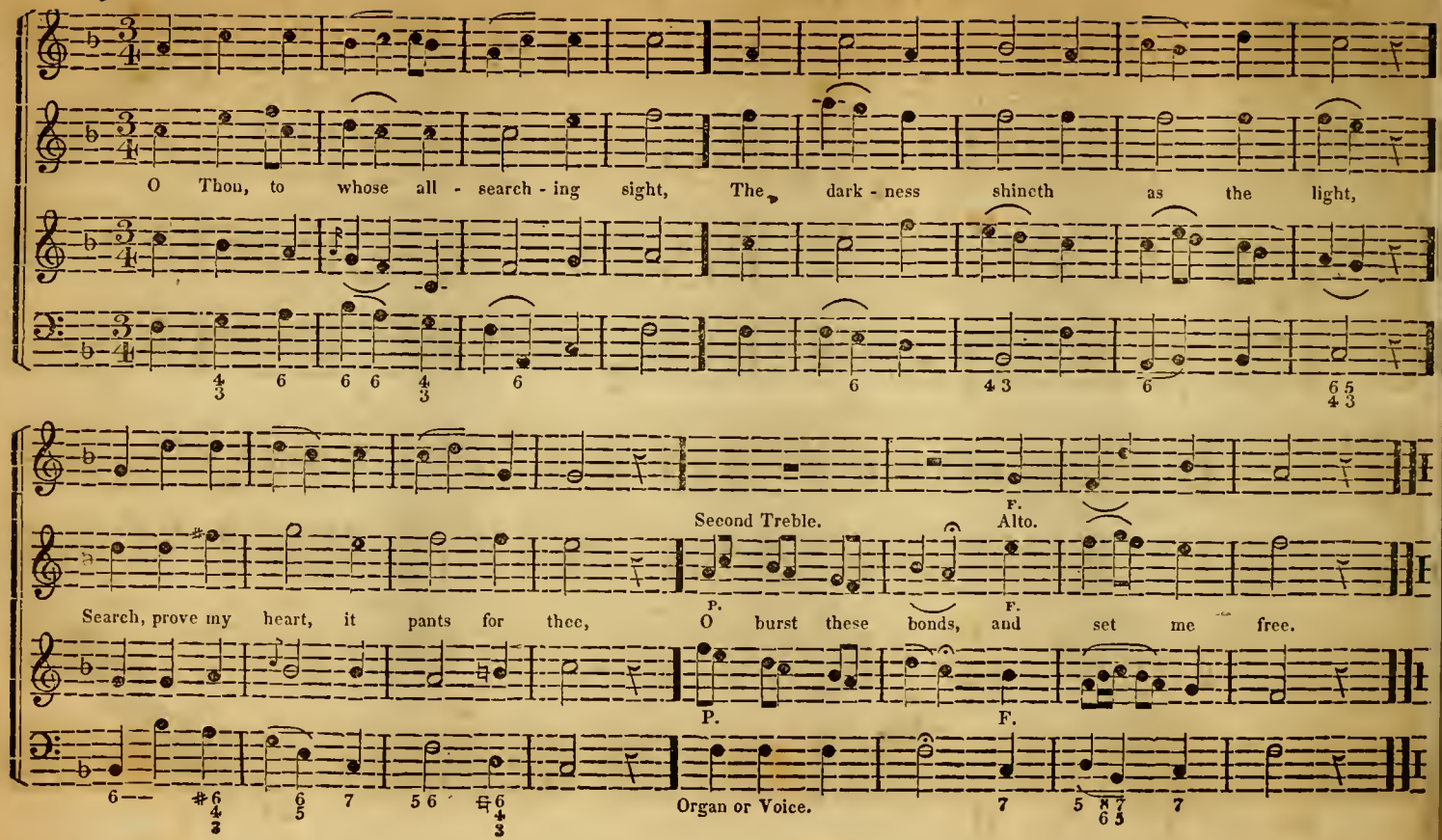
Who pours, &c. 5 3 6 7 6 6 65 5 57
6 6 3 5 5 4 3


96.
EATON. L. M. 6 lines.
Wyvill.
Con Spirito.
Second Treble.
A - wake, our souls, a - way our fears, Let ev'ry trembling thought be gone! A - wake, and run the heav'nly race,
P.
P.
Alto.
F.
And put a cheerful courage on! Awake, and run the heav'nly race, And put a cheerful courage on!
F.

Amoroso.

Softly the shade of ev'ning falls, Sprinkling the earth with dewy tears; While nature's

voice to slumber calls, And silence reigns amid the spheres—a - mid the spheres.


O Thou, to whose all - search - ing sight, The dark - ness shineth as the light,
Second Treble.
Alto.
Search, prove my heart, it pants for thee, O burst these bonds, and set me free.
Organ or Voice.

92. EFFINGHAM. L. M.

Second Treble. P. Alto. F.

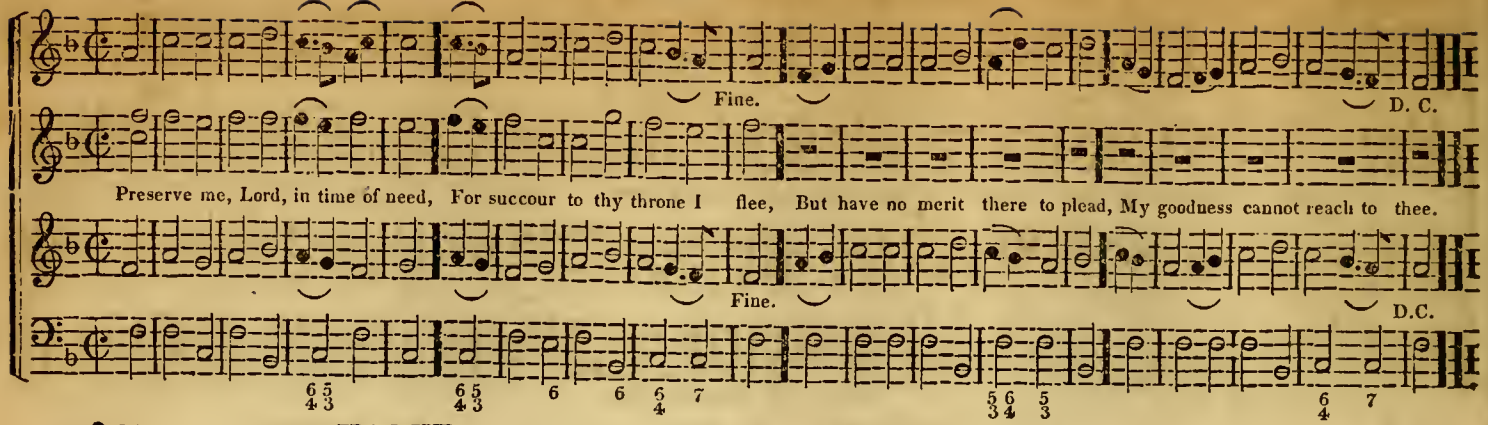
At anchor laid, remote from home, Toiling I cry, sweet spirit come, Celestial breeze, no longer stay, But swell my sails, and speed my way.

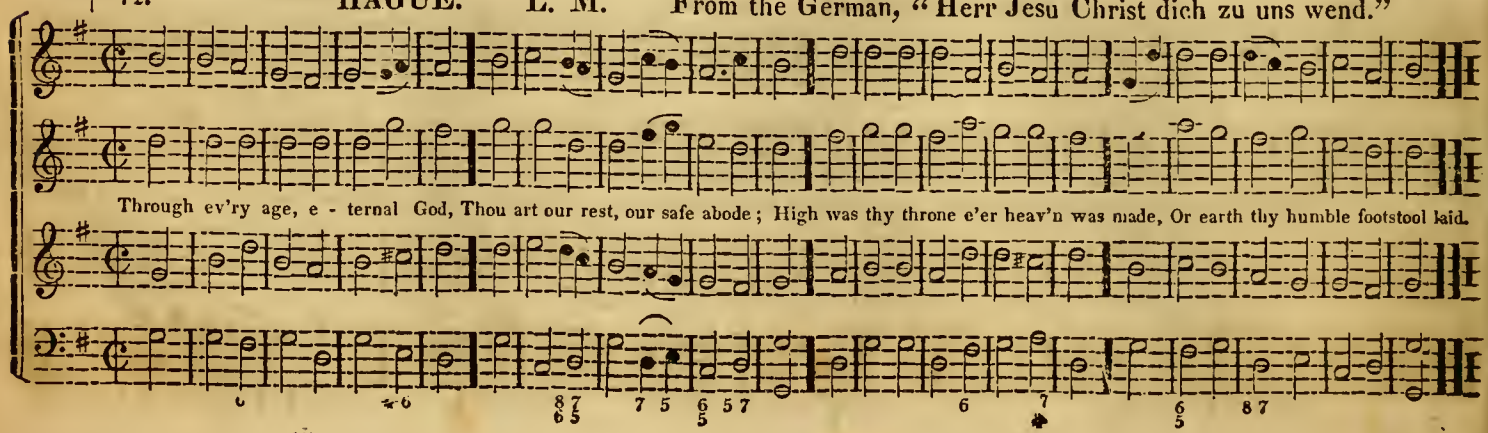
F.

Organ or Voice.

66. DUKE STREET. L. M. J. Hatton.

Lord, when thou didst ascend on high, Ten thousand angels fill'd the sky; Those heav'nly guards around thee wait, Like chariots that attend thy state.


66.
DRESDEN. L. M. 6 lines.
Fine.
D. C.
Preserve me, Lord, in time of need, For succour to thy throne I flee, But have no merit there to plead, My goodness cannot reach to thee.
Fine.
D.C.


72.
HAGUE. L. M. From the German, "Herr Jesu Christ dich zu uns wend."
Through ev'ry age, e - ternal God, Thou art our rest, our safe abode; High was thy throne e'er heav'n was made, Or earth thy humble footstool laid.

PUTNAM. L. M.

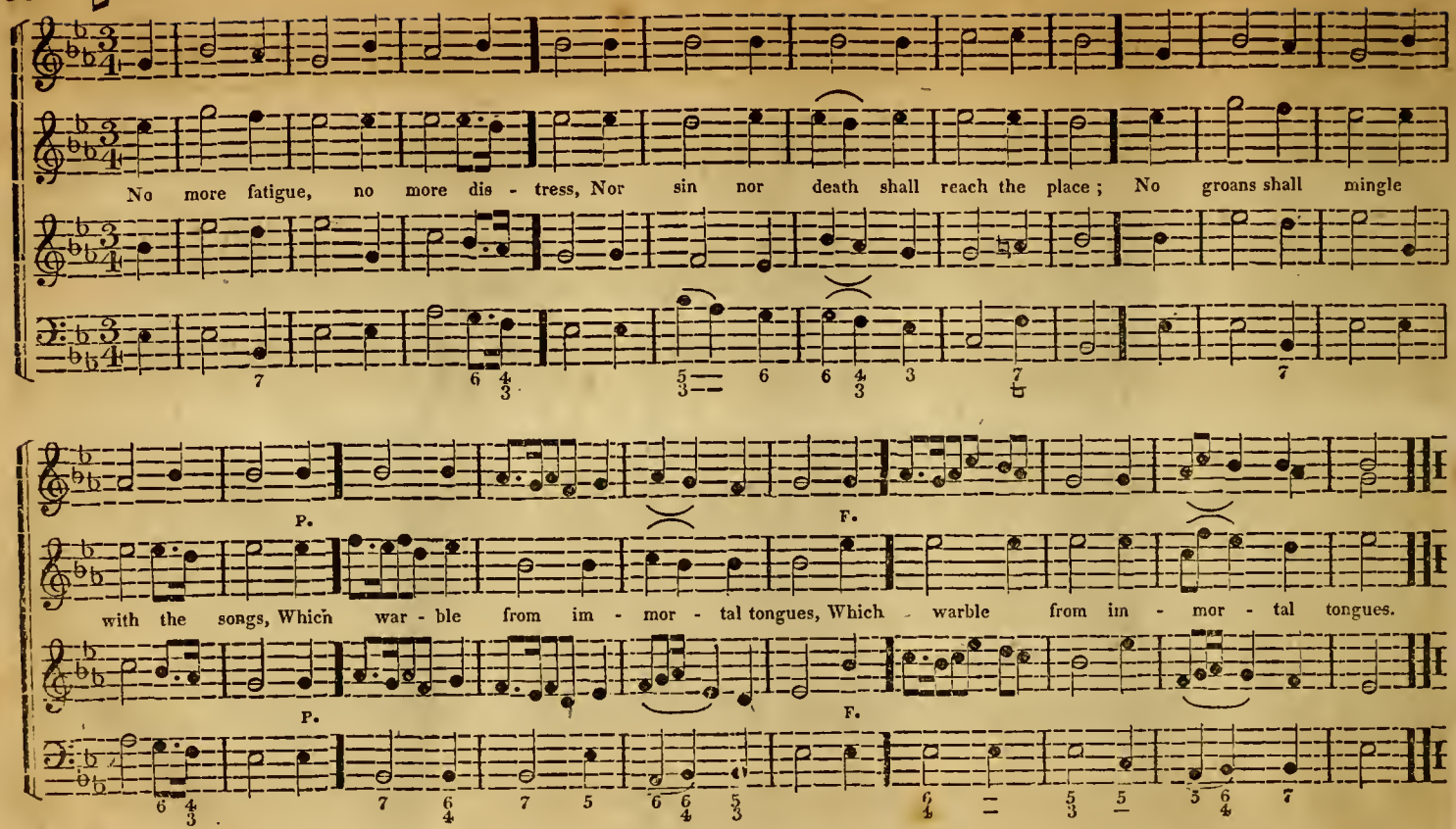
Second Treble.

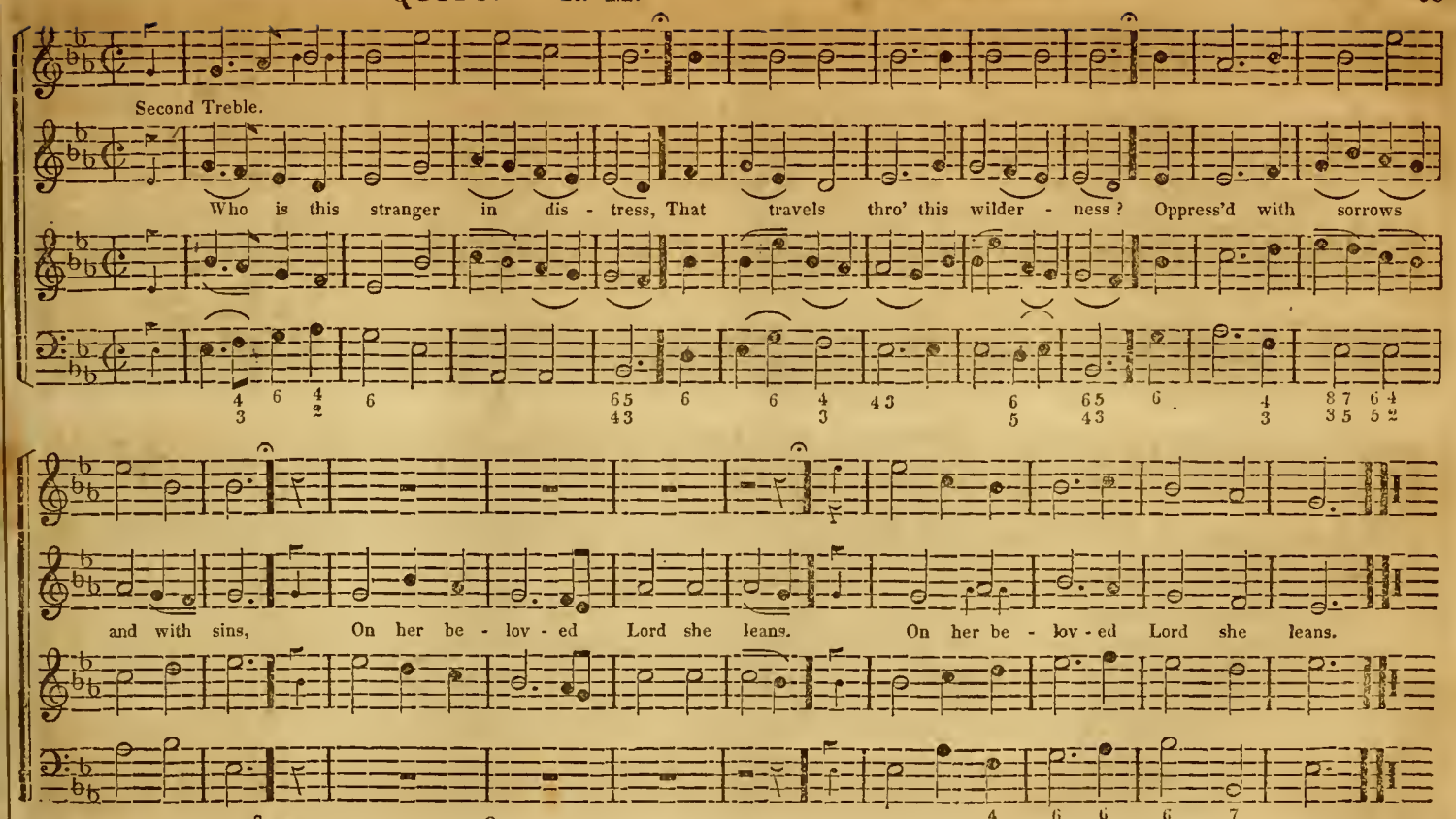
Thee will I bless, my God and King, Nor cease thy wond'rous acts to sing; From earliest morn to latest eve, Thy praises on my tongue shall live.

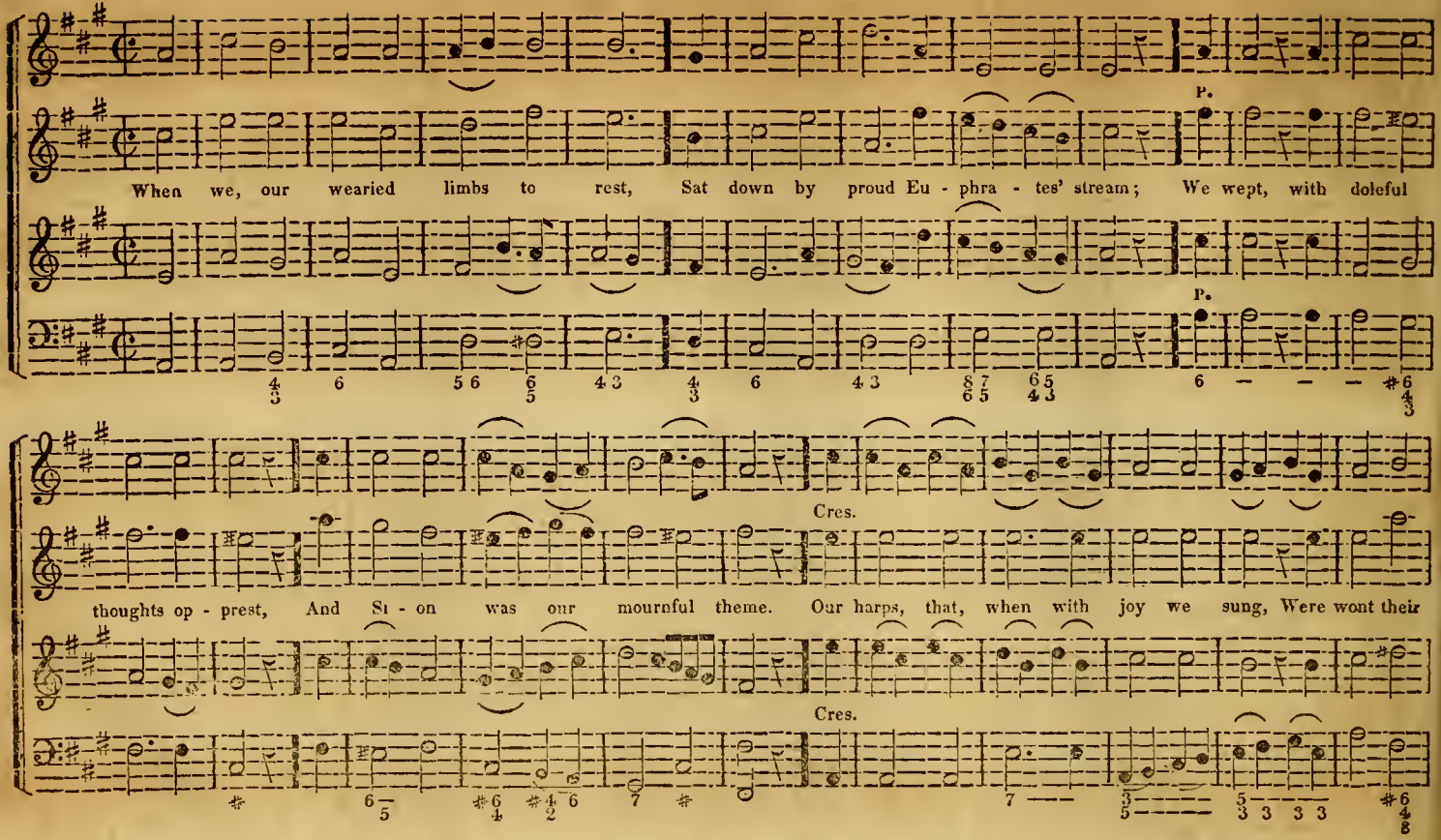
WARRINGTON. L. M.

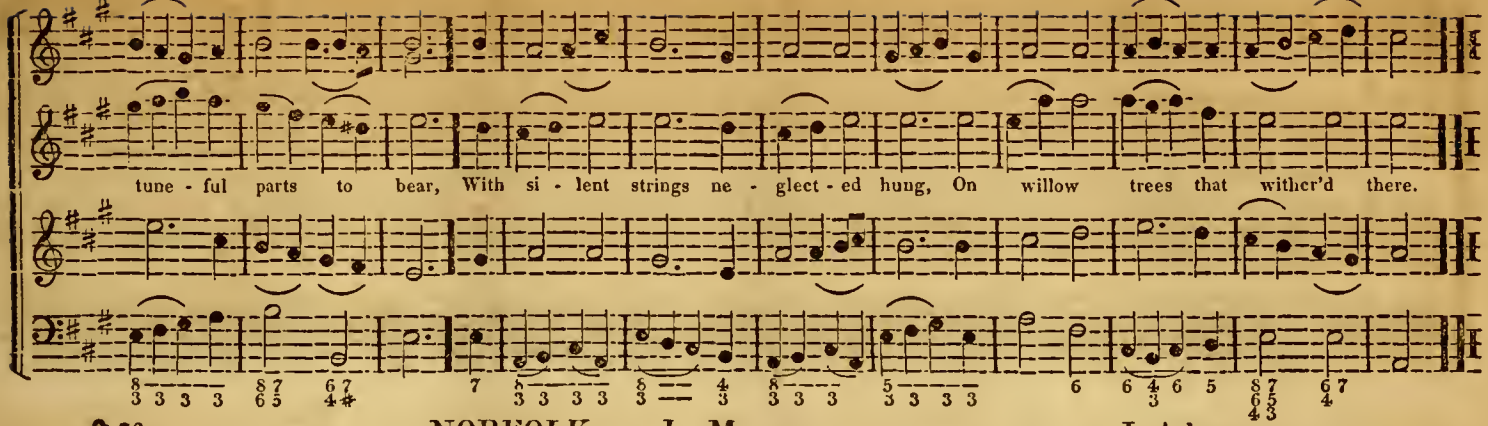
Second Treble.

Come hither, all ye weary souls, Ye heavy laden sinners, come; I'll give you rest from all your toils, And raise you to my heav'nly home.

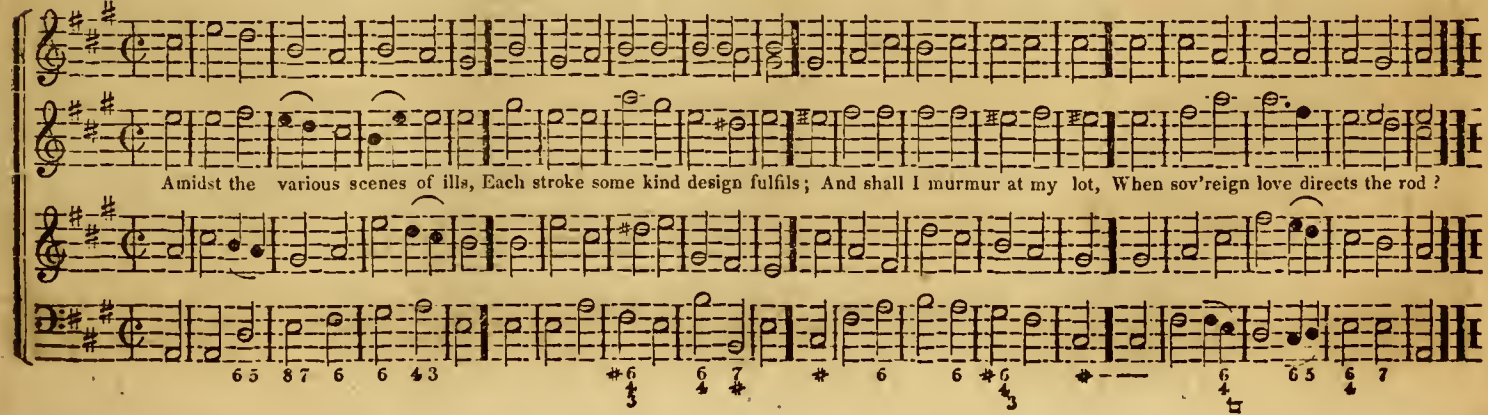

84.
SURRY. L. M.
Costellow
No more fatigue, no more dis - tress, Nor sin nor death shall reach the place; No groans shall mingle
P.
F.
with the songs, Which war - ble from im - mor - tal tongues, Which warble from im - mor - tal tongues.
P.
F.


Second Treble.
Who is this stranger in dis - tress, That travels thro' this wilder - ness? Oppress'd with sorrows
and with sins, On her be - lov - ed Lord she leans. On her be - lov - ed Lord she leans.

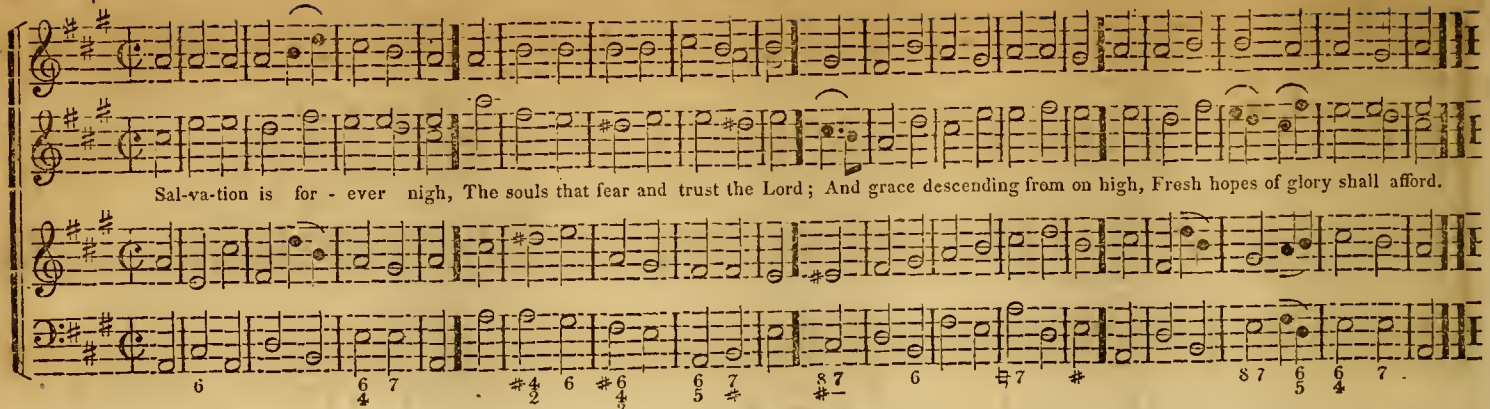

P.
When we, our wearied limbs to rest, Sat down by proud Eu - phra - tes' stream; We wept, with doleful
P.
Cres.
thoughts op - prest, And Si - on was our mournful theme. Our harps, that, when with joy we sung, Were wont their
Cres.



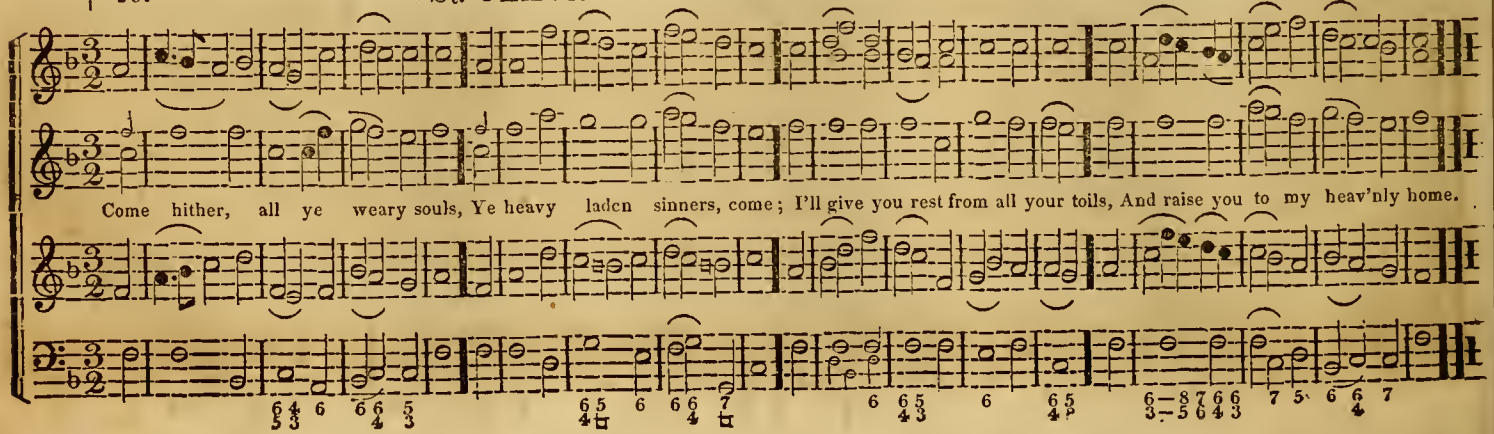
76. **NORFOLK. L. M.** J. Ashton.



72. St. ALBAN's. L. M. Vincent Novello.



96. St. OLAVES. L. M. Hudson.



♩ 72. **ASTOR.** L. M. J. McMurdie.

Let ev-er-last-ing glories crown Thy head, my Saviour, and my Lord; Thy hands have brought salvation down, And writ the blessings in thy word.

♩ 72. **WATERVILLE.** L. M. S. Webbe.

Second Treble.

P. F.

This is the word of truth and love, Sent to the nations from a - bove, Jehovah here resolves to show, What his almighty pow'r can do.

P. F.

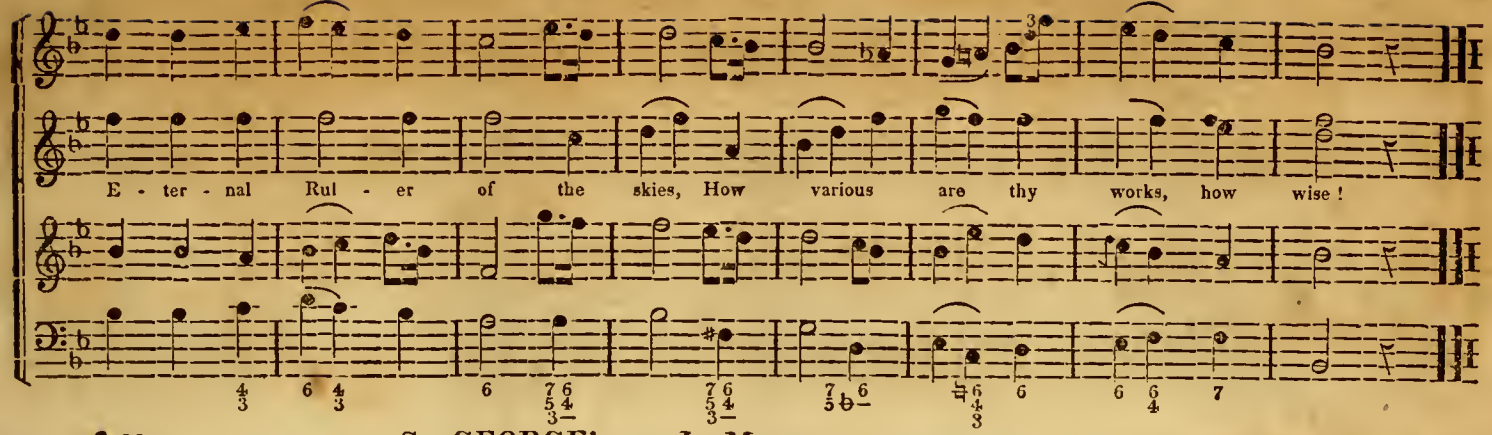
HAMPDEN. L. M. 6 lines. Mozart.

Cantabile.

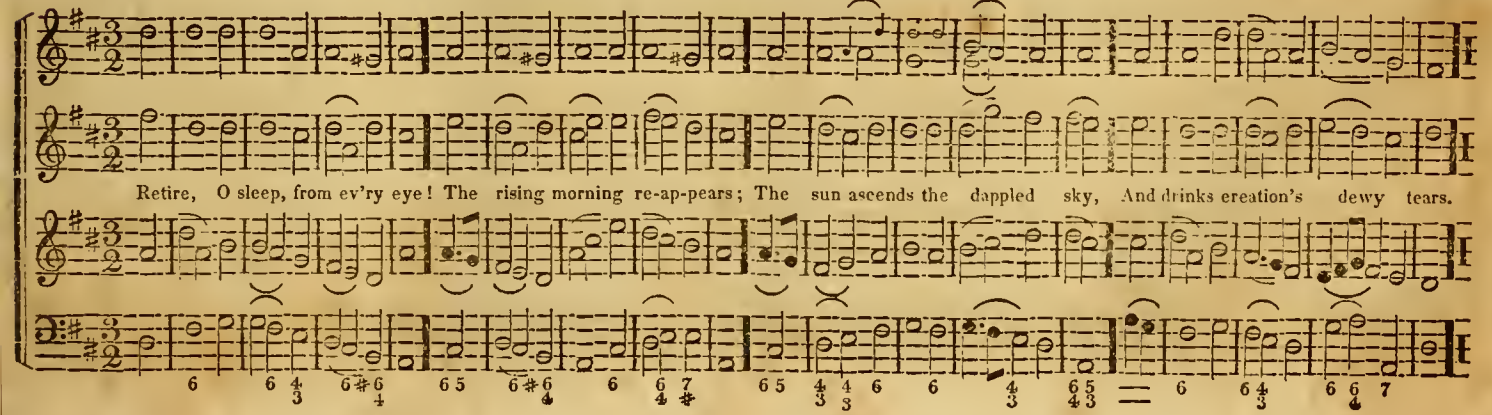
Eternal Rul - er of the skies, How various are thy works, how wise! How great the wonders

thou hast wrought, And deep be - yond all search of thought!

Organ.

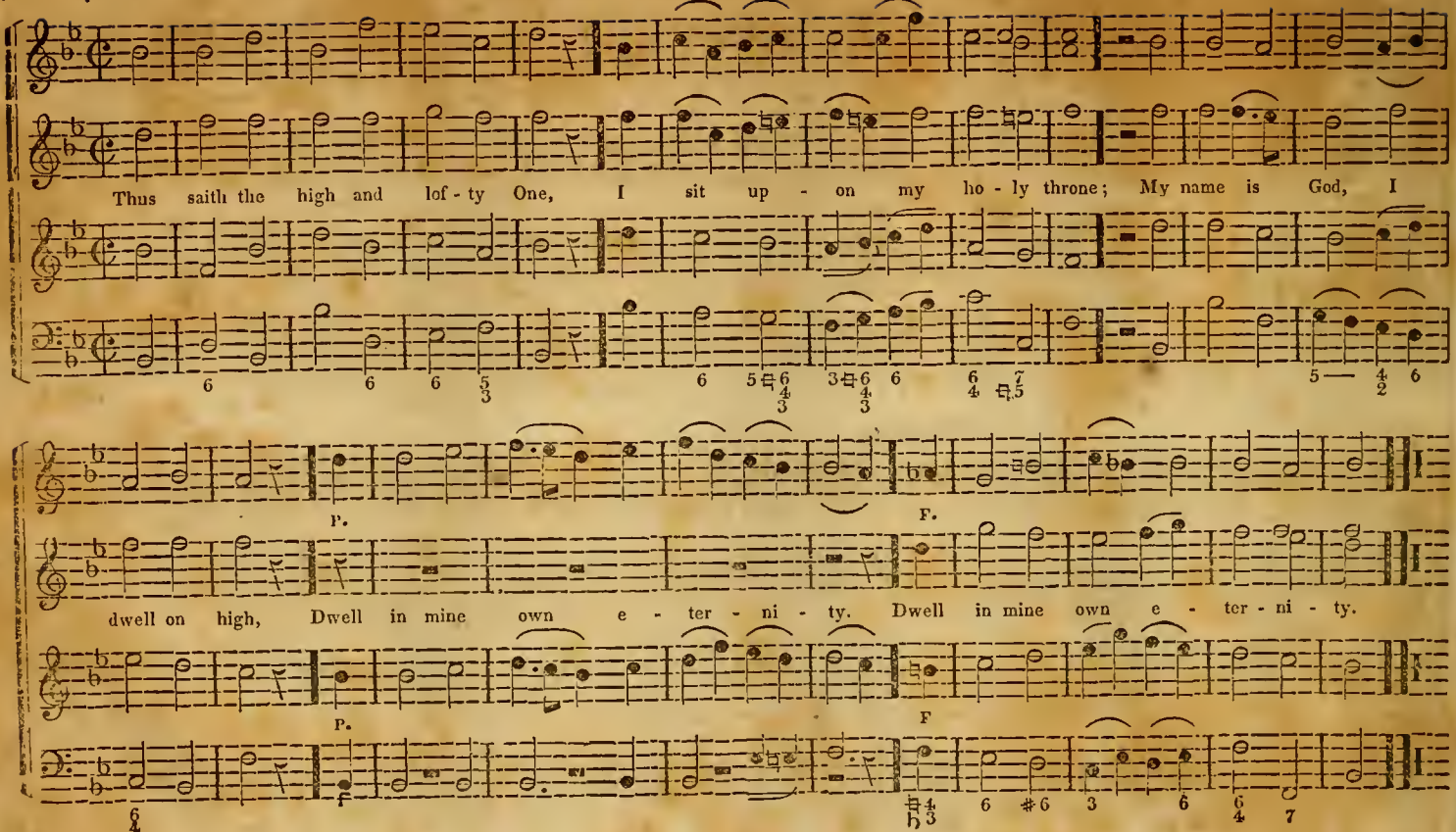


88. St. GEORGE's. L. M.



76.

PROCTOR. L. M



Alto.

Treble.

fz

To thee, O God, with - out de - lay, Will I my morning hom - age pay; For thee I

fz *fz* *fz*

long, for thee I look, So pil - grims seek the cool - ing brook. So pil - grims seek the cool - ing brook.

88. **CROMER. L. M.** George E. Williams.

Praise to thy name, eternal God! For all the grace thou shed'st abroad; For all thine influence from above, To warm our souls with sacred love.

76. **SEMLEY. L. M.** F. Barthelemon.

Great God! to thee my ev'ning song With humble grat - i - tude I raise; O let thy mercy tune my tongue, And fill my heart with lively praise.

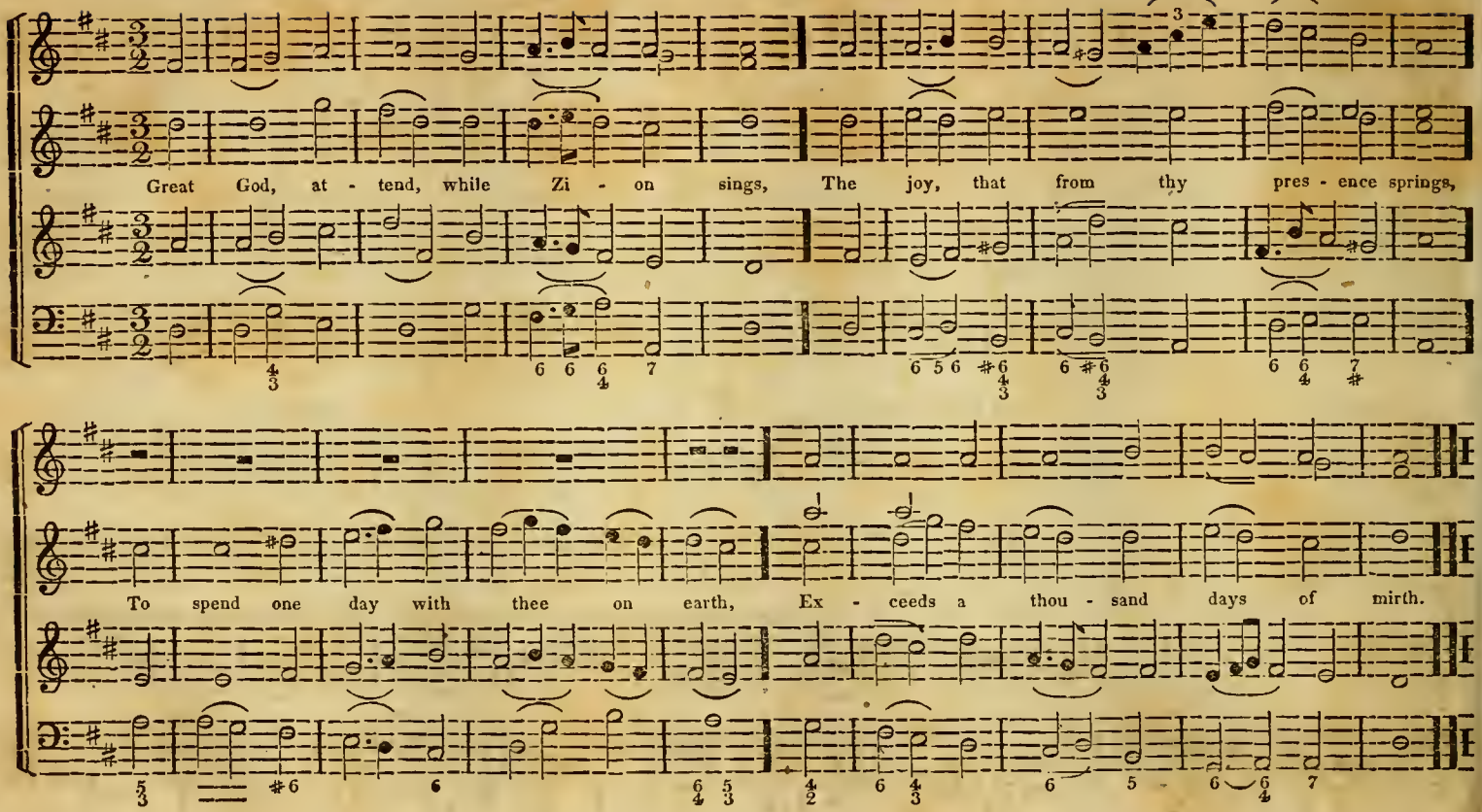
MONTGOMERY. L. M.

Stand up, my soul, shake off thy fears, And gird the gospel armour on; March to the gates of endless joy, Where thy great Captain-Saviour's gone.

88. CHARLESTON. L. M. R. Cook.

From vocal air and concave skies, Let wafted hal - le - lu - jahs sound; And let the sacred triumphs rise, Till vaulted heav'n the notes rebound.

88. **EMSWORTH.** L. M. or 10's, by omitting the slurs. T. Bennett.



72. **TRENTON. L. M.** Wm. Shield.

Maestoso.

Stand up, my soul, shake off thy fears, And gird the gospel armour on; March to the gates of endless joy, Where thy great Captain—Saviour's gone.

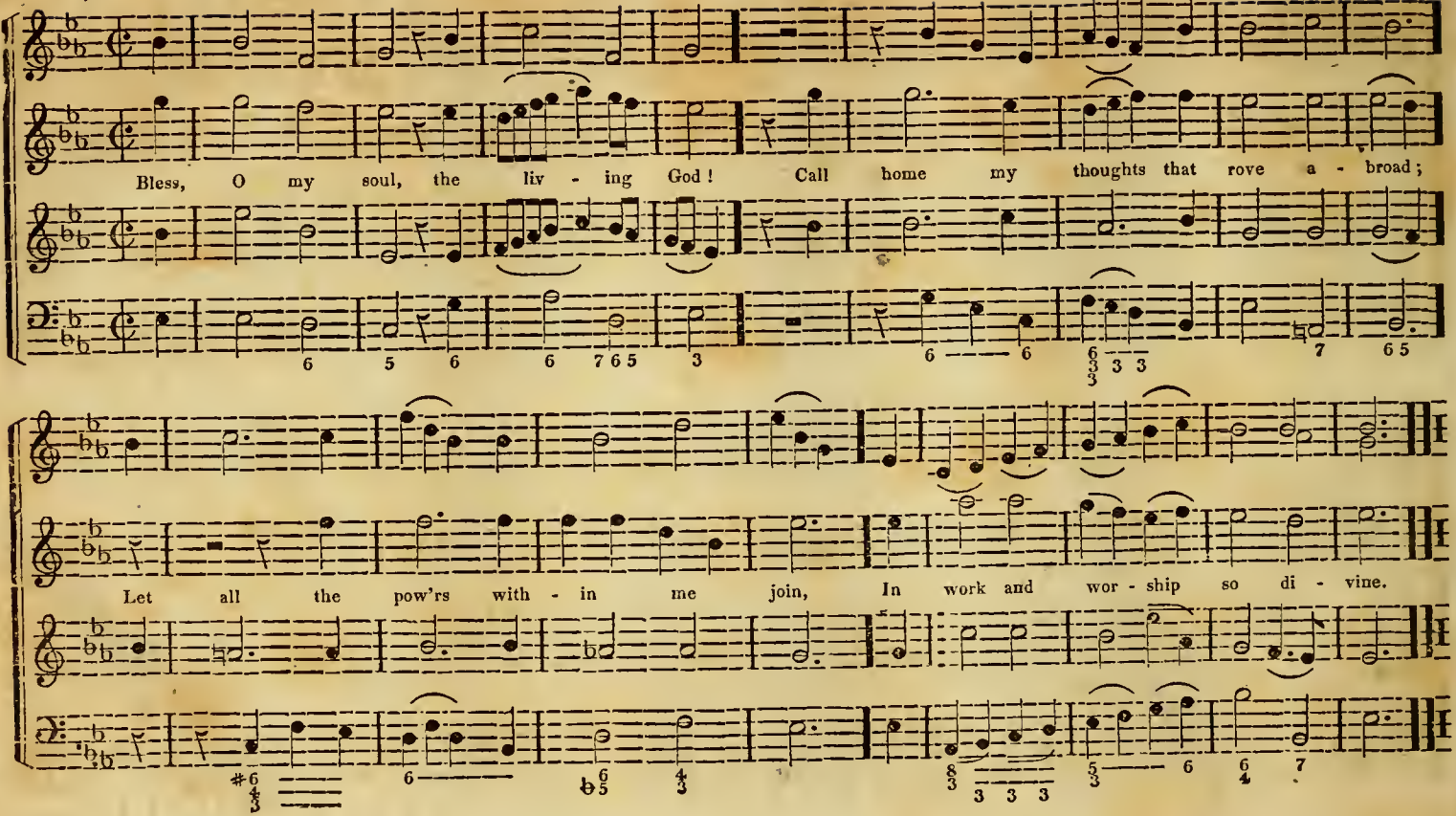
72. **CHAPEL STREET. L. M.** Wm. Mather.

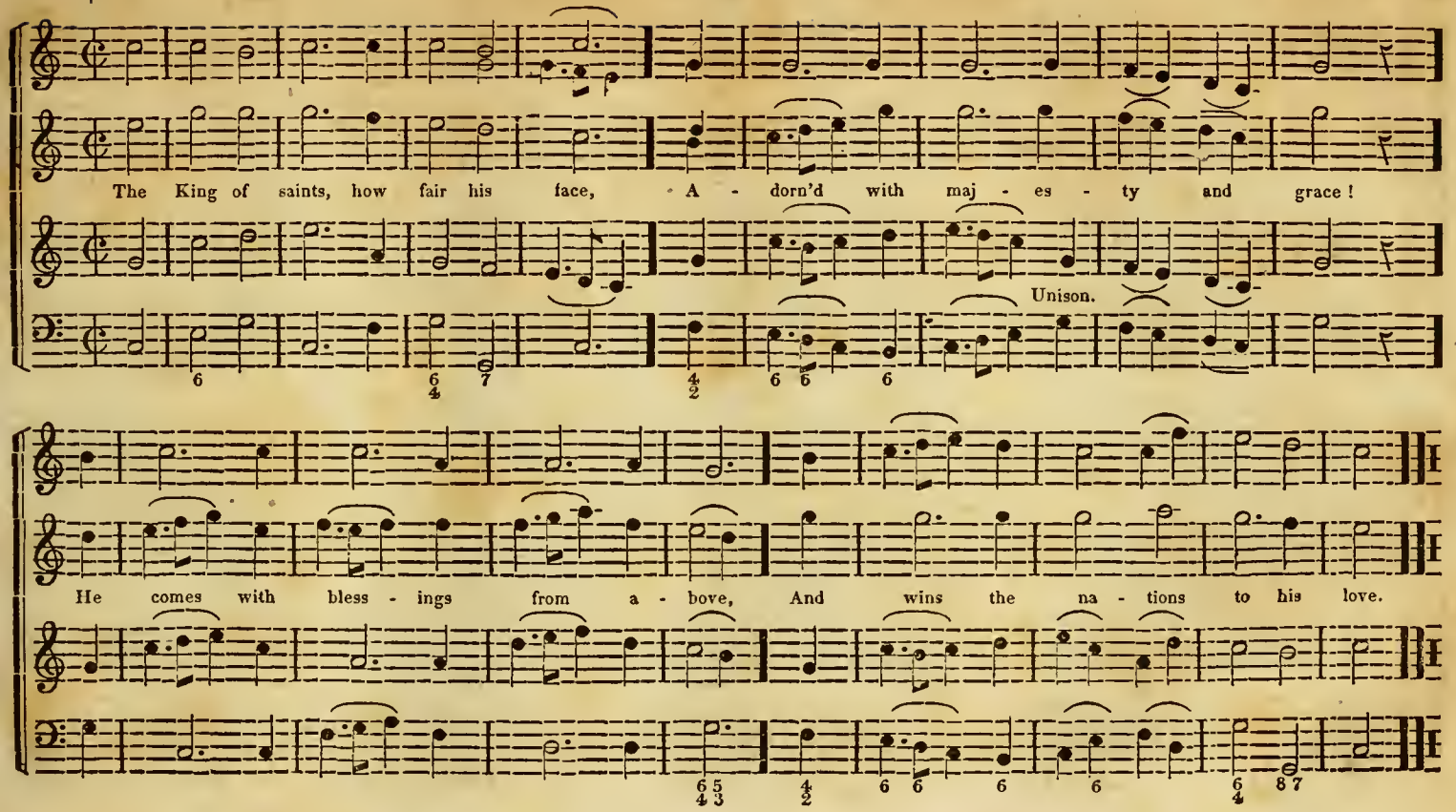
Second Treble.

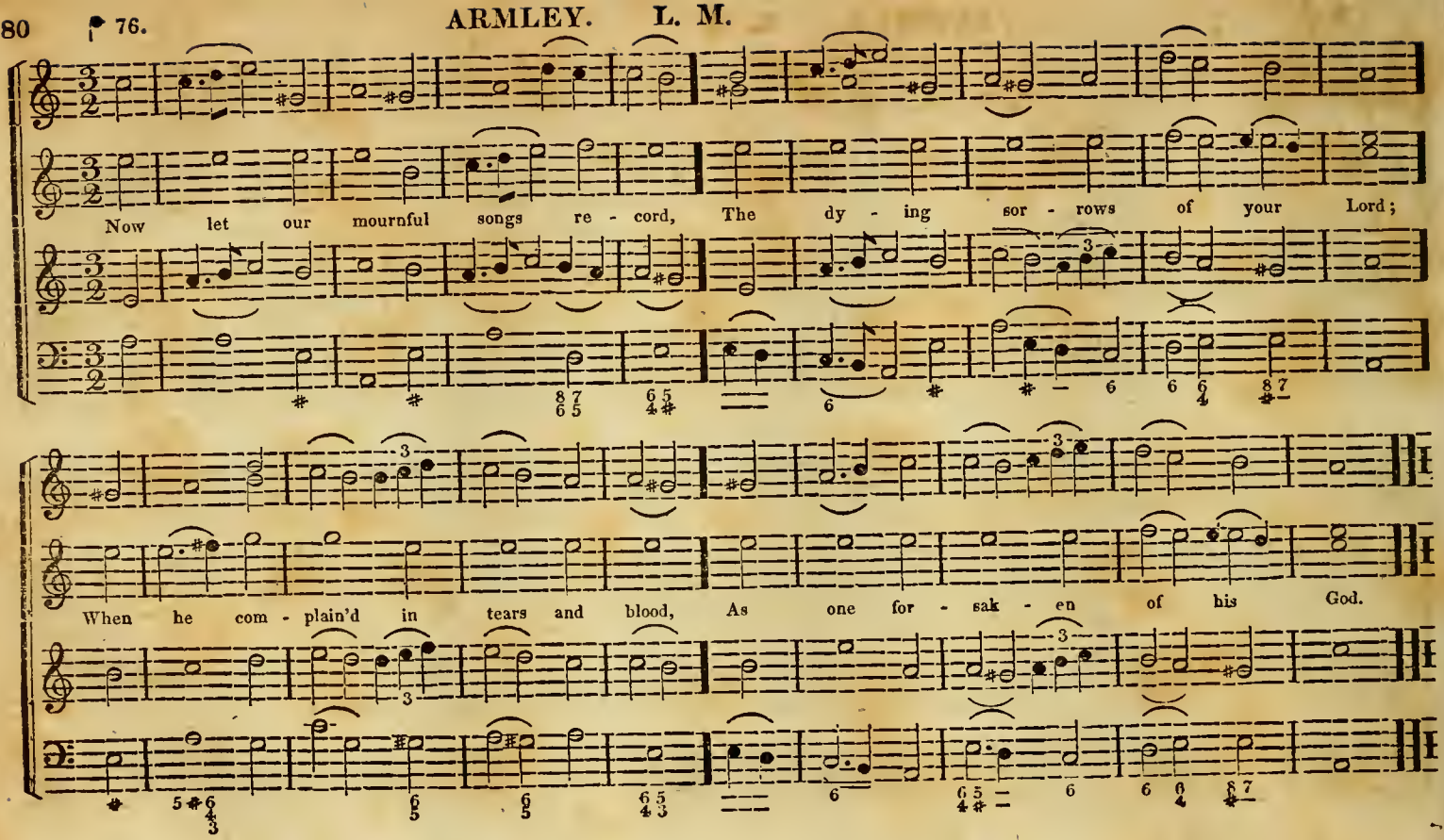
E - ter - nal Source of ev'ry joy, Well may thy praise our lips employ; While in thy temple we appear, Thy goodness crowns the circling year.

PERGOLESI. L. M.

Pergolesi.




The King of saints, how fair his face, A - dorn'd with maj - es - ty and grace!
Unison.
He comes with bless - ings from a - bove, And wins the na - tions to his love.


76.
ARMLEY. L. M.
Now let our mournful songs re - cord, The dy - ing sor - rows of your Lord;
When he com - plain'd in tears and blood, As one for - sak - en of his God.

88. **MAYHEW. L. M.**

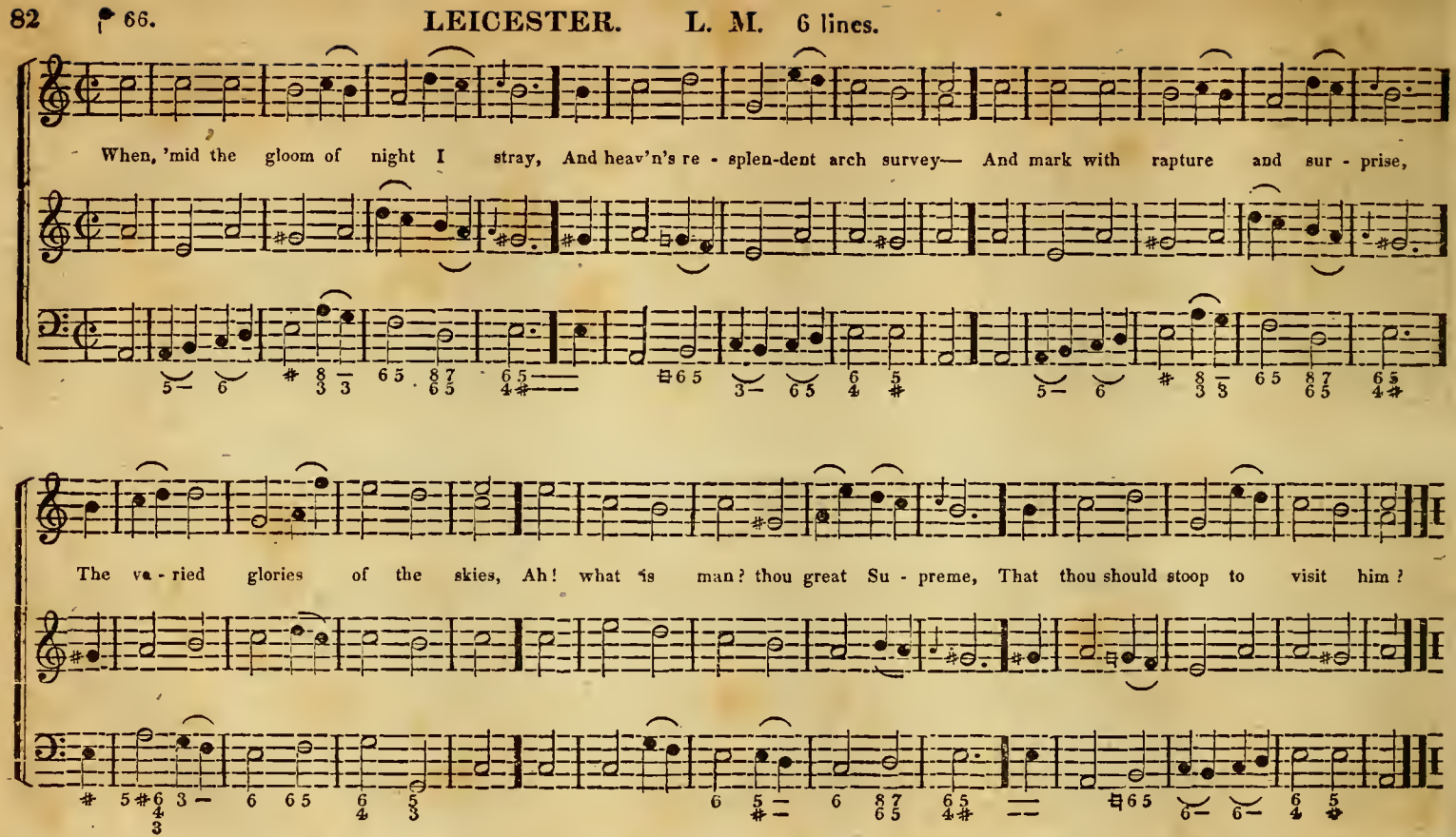
Were I inspir'd to preach and tell, All that is done in heav'n or hell, Or could my faith the world remove, Still I am nothing without love.

7 6 6 5♮6/4/3 6 6 7 6/5 6 5/4 3 6 ♮ 4/2 6 7 ♮ 6 5 6/4/3 8 7 5 6/4 7

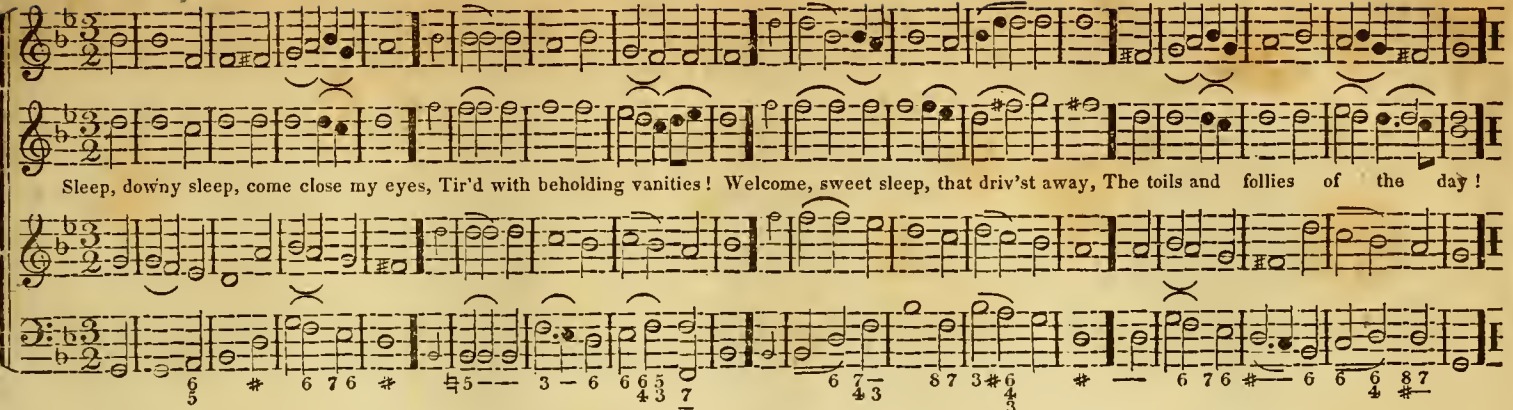
34. **GREEN's HUNDREDTH. L. M.** Dr. Green.

Sweet is the work, my God, my King, To praise thy name, give thanks and sing; To shew thy love by morning light, And talk of all thy truth at night.

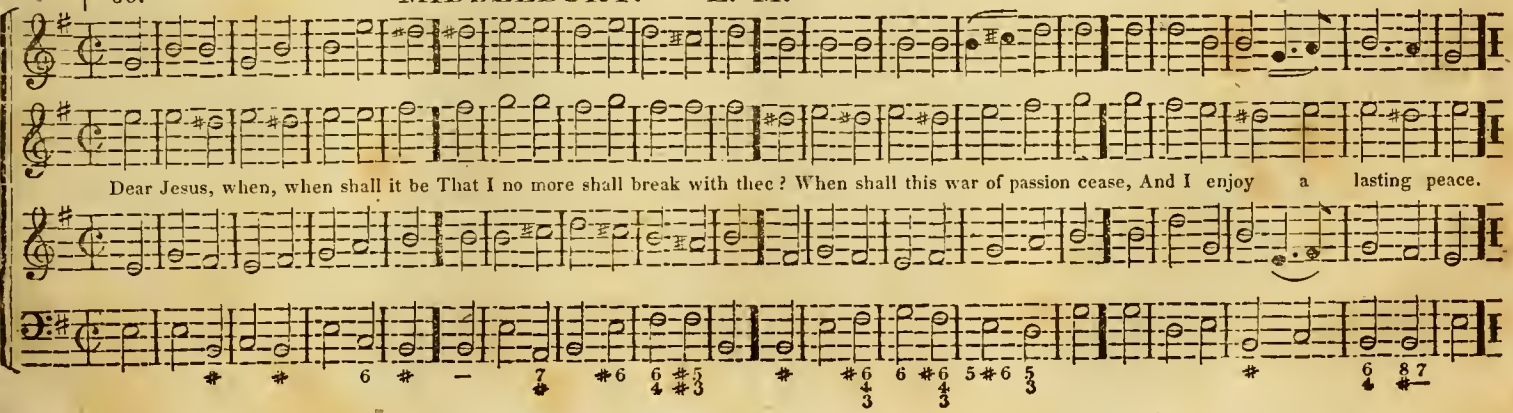
8 7 6 8 7 5 6 3 6/4/3 8 7/♯— 6 5 ♯6/4/3 5 8/3 3 3 3 8 7


66.
LEICESTER. L. M. 6 lines.
When, 'mid the gloom of night I stray, And heav'n's re - splen-dent arch survey— And mark with rapture and sur - prise,
The va - ried glories of the skies, Ah! what is man? thou great Su - preme, That thou should stoop to visit him?

80. **EVENING HYMN. L. M.** Jer. Clark.



66. **MIDDLEBURY. L. M.**



60.

MUNICH. L. M.

An old German Air.

Lamentevole.

'Twas on that dark, that doleful night, When pow'rs of earth and hell arose Against the Son of God's delight, And friends betray'd him to his foes.

80.

BABYLON. L. M.

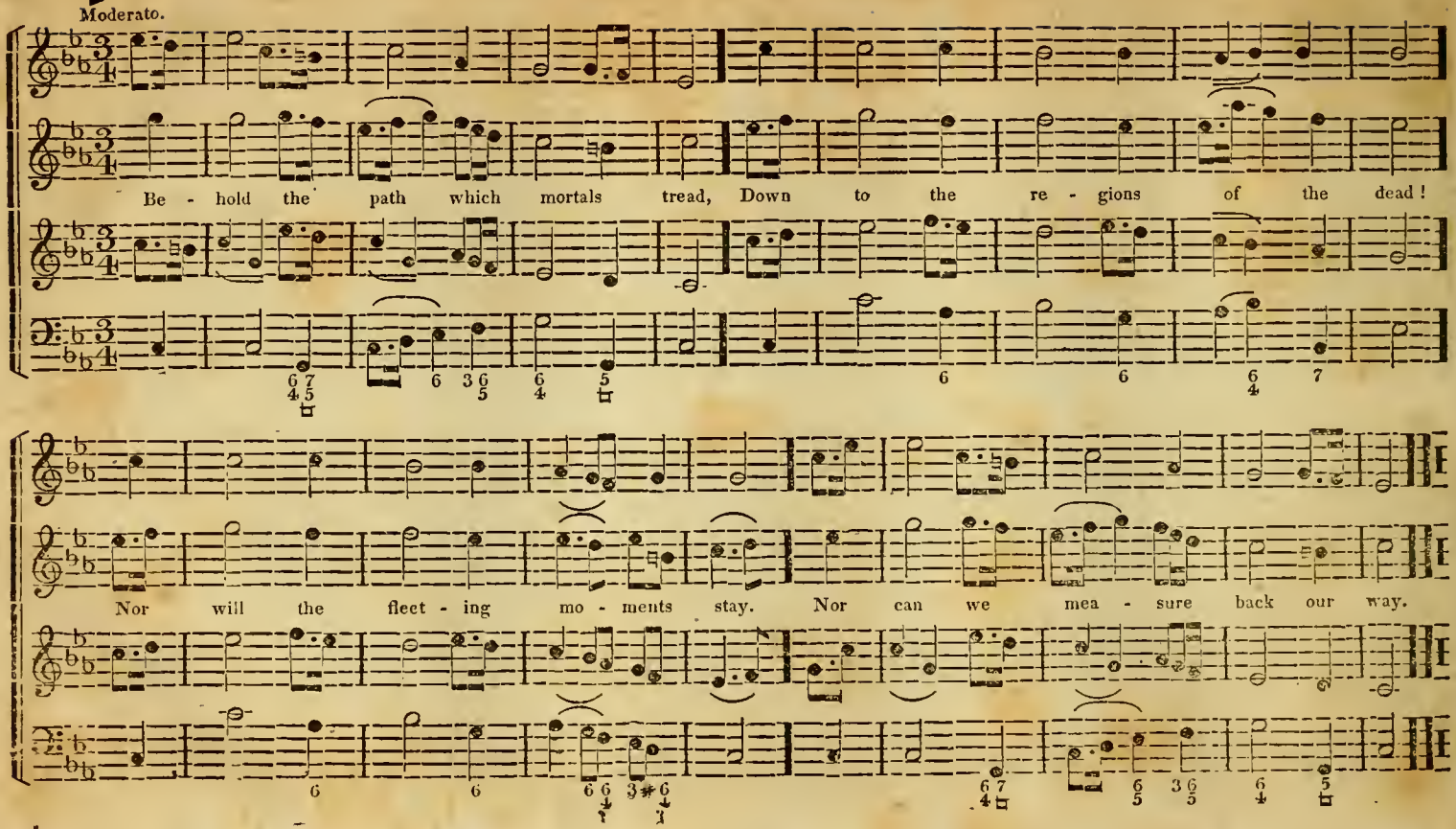
Ravenscroft.

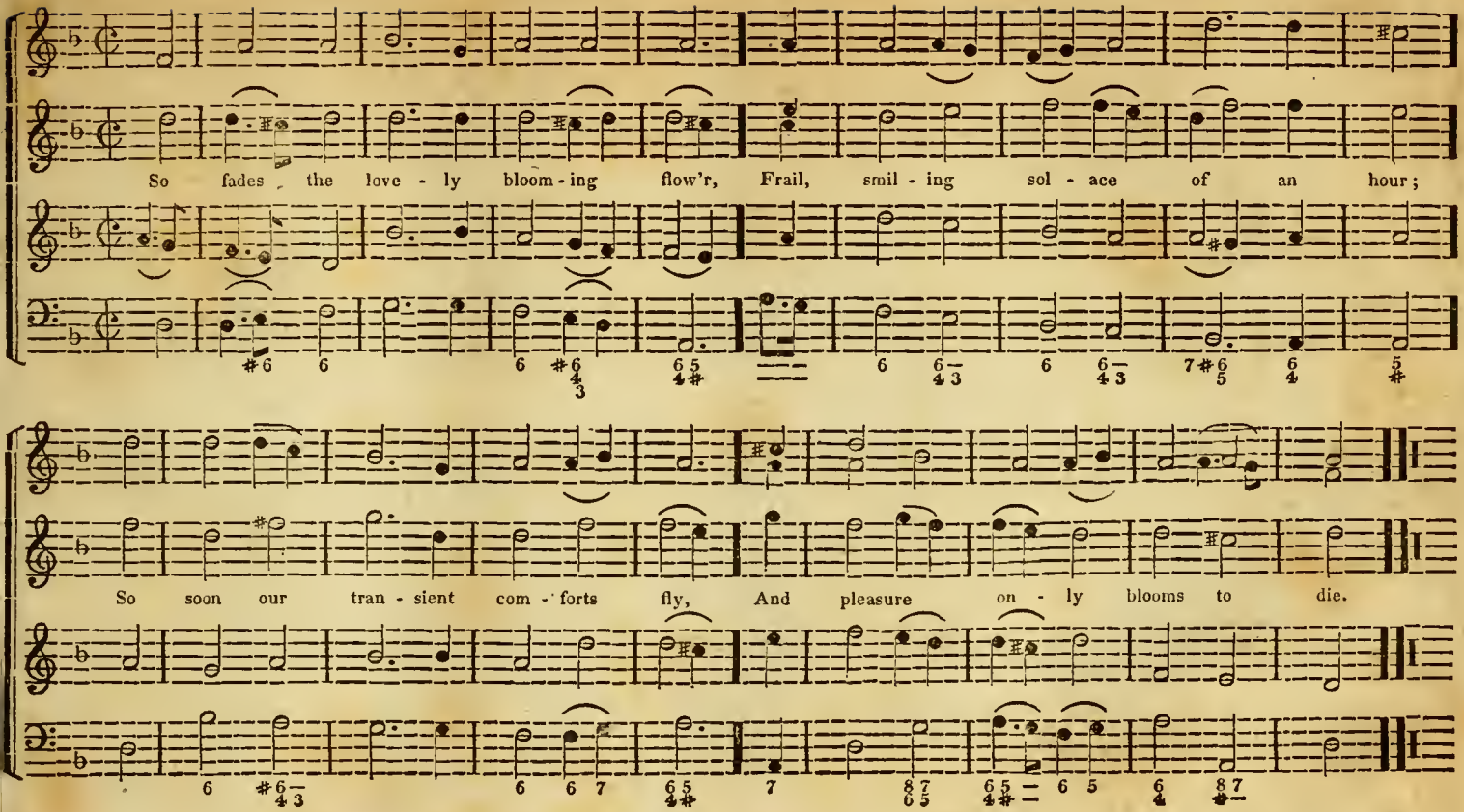
Shew pity, Lord, O Lord, forgive! Let a re-pent-ing sinner live! Are not thy mercies large and free? May not a sinner trust in thee?

Affettuoso.

Who from the shades of gloomy night, When the last tear of hope is shed,

Can bid the soul re - turn to light, And break the slum - ber of the dead?


♩ 84.
Moderato.
CAROLAN's. L. M.
Carolan.
Be - hold the path which mortals tread, Down to the re - gions of the dead!
Nor will the fleet - ing mo - ments stay. Nor can we mea - sure back our way.


So fades the love - ly bloom - ing flow'r, Frail, smil - ing sol - ace of an hour;
So soon our tran - sient com - forts fly, And pleasure on - ly blooms to die.

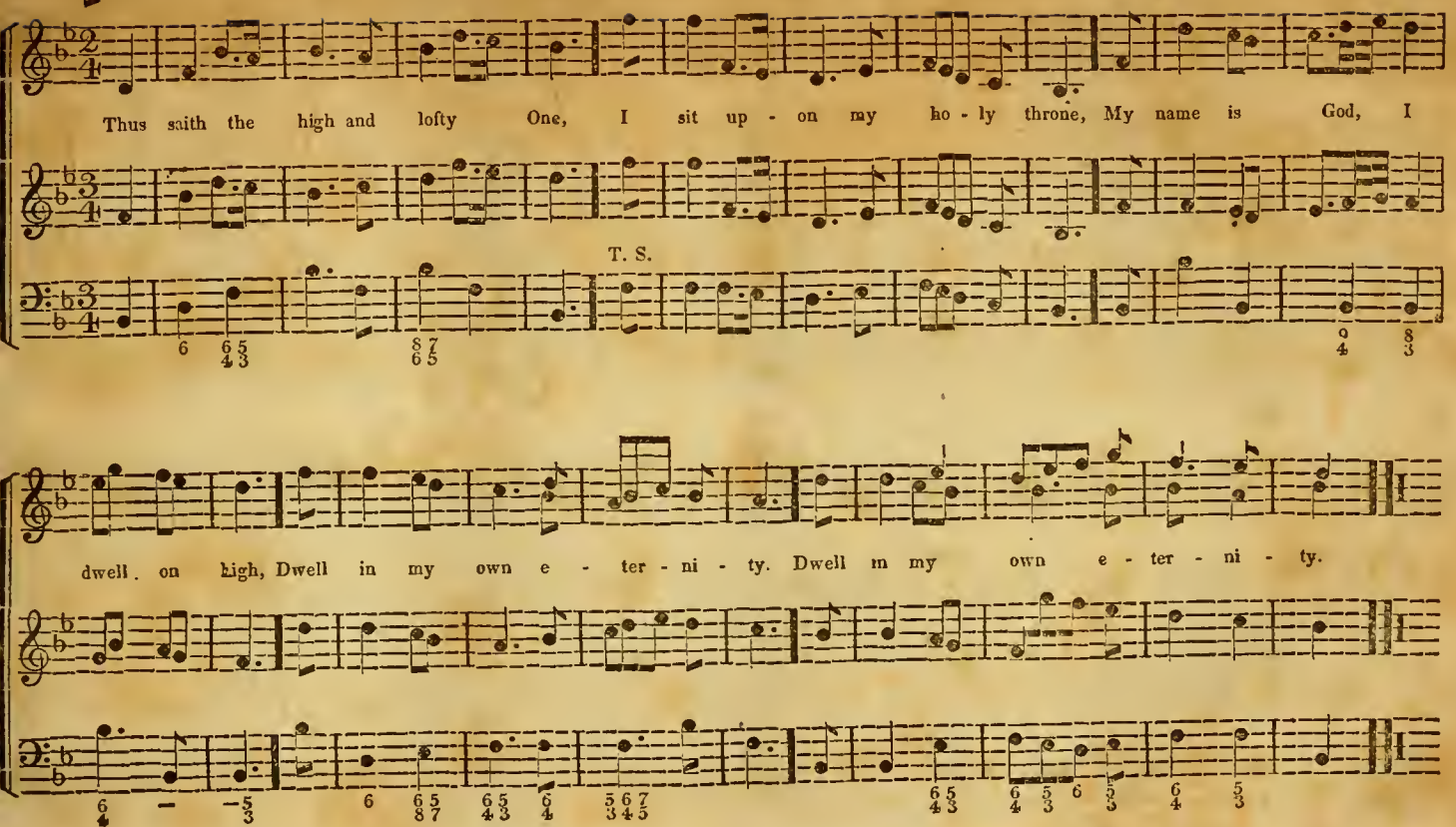
LOWELL. L. M.

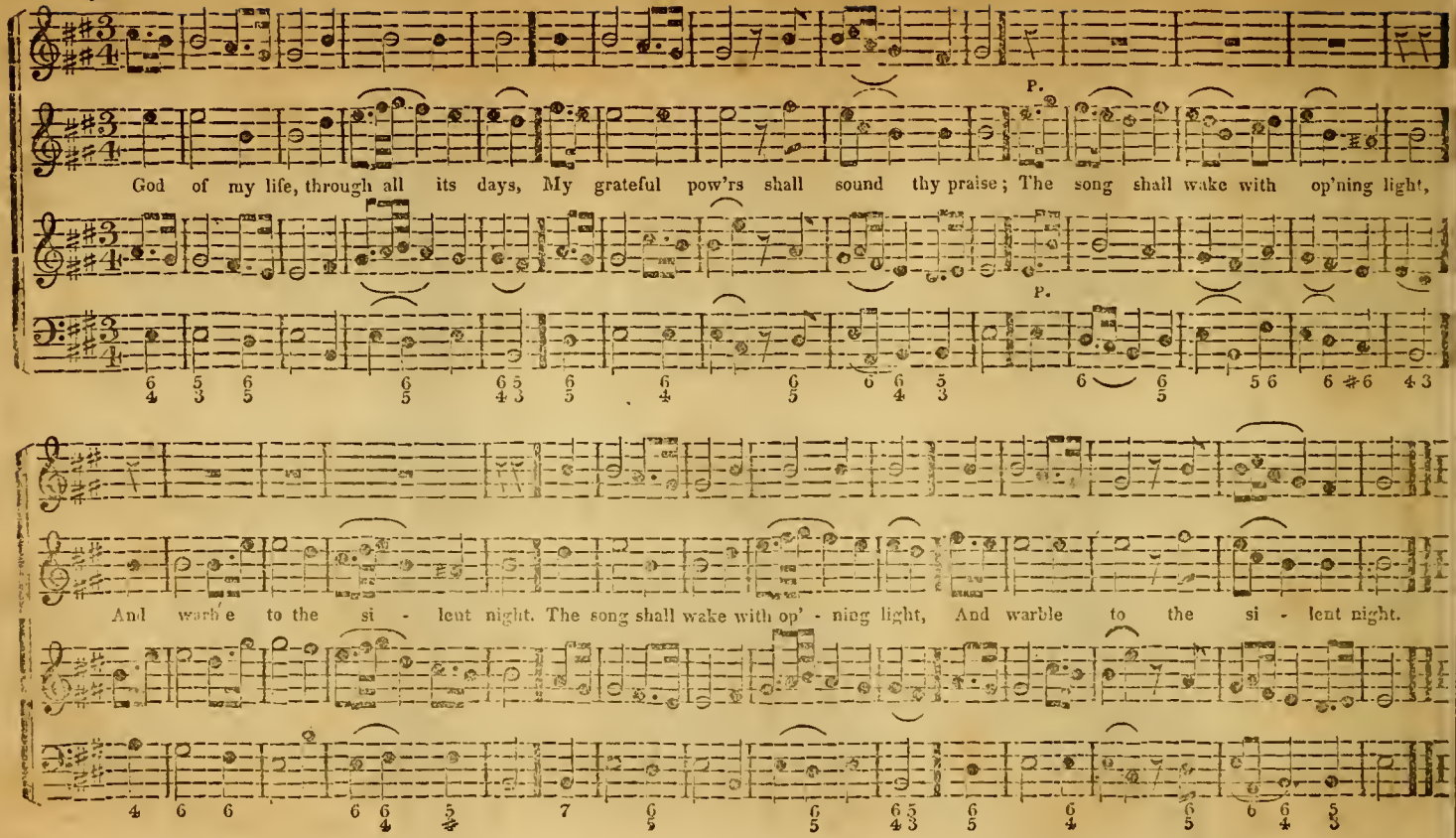
L. Mason.

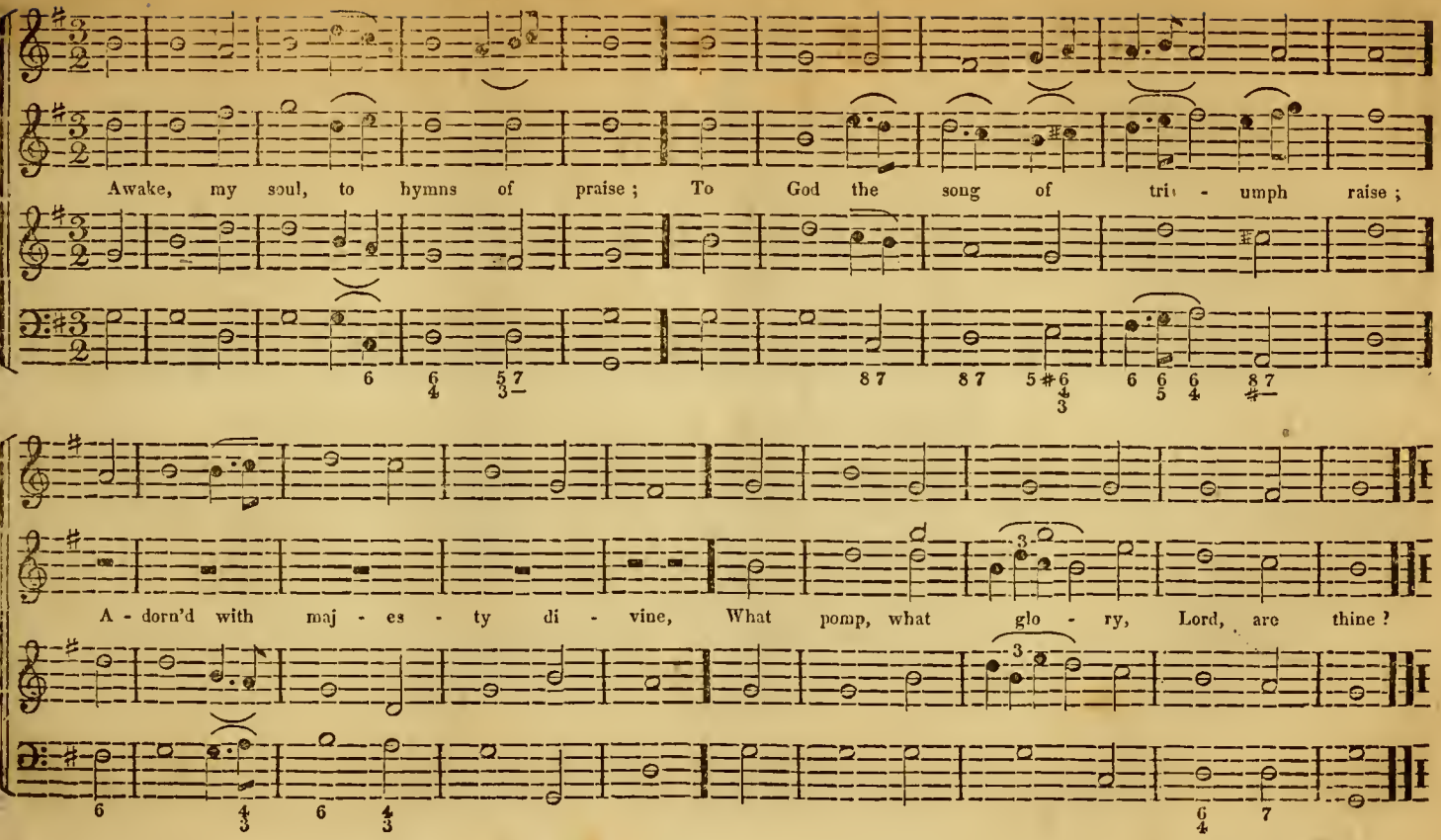
Behold the Rose of Sharon here, The lily which the vallies bear; Behold the tree of life, that gives Refreshing fruits and healing leaves.

UXBRIDGE. L. M.

At anchor laid, remote from home, Toiling I cry, sweet Spirit, come; Celestial breeze, no longer stay, But swell my sails and speed my way.


Thus saith the high and lofty One, I sit up - on my ho - ly throne, My name is God, I
T. S.
dwell on high, Dwell in my own e - ter - ni - ty. Dwell in my own e - ter - ni - ty.


P.
God of my life, through all its days, My grateful pow'rs shall sound thy praise; The song shall wake with op'ning light,
P.
And warb'e to the si - lent night. The song shall wake with op' - ning light, And warble to the si - lent night.


Awake, my soul, to hymns of praise; To God the song of tri - umph raise;
A - dorn'd with maj - es - ty di - vine, What pomp, what glo - ry, Lord, are thine?

76. **St. PATRICK's. L. M.** T. A. Geary.

With humble pleasure, Lord, we trace, The ancient records of thy grace; And our own con-so-la-tion draw, From what thy servant Moses saw.

63. **WELLS. L. M.** Holdrad.

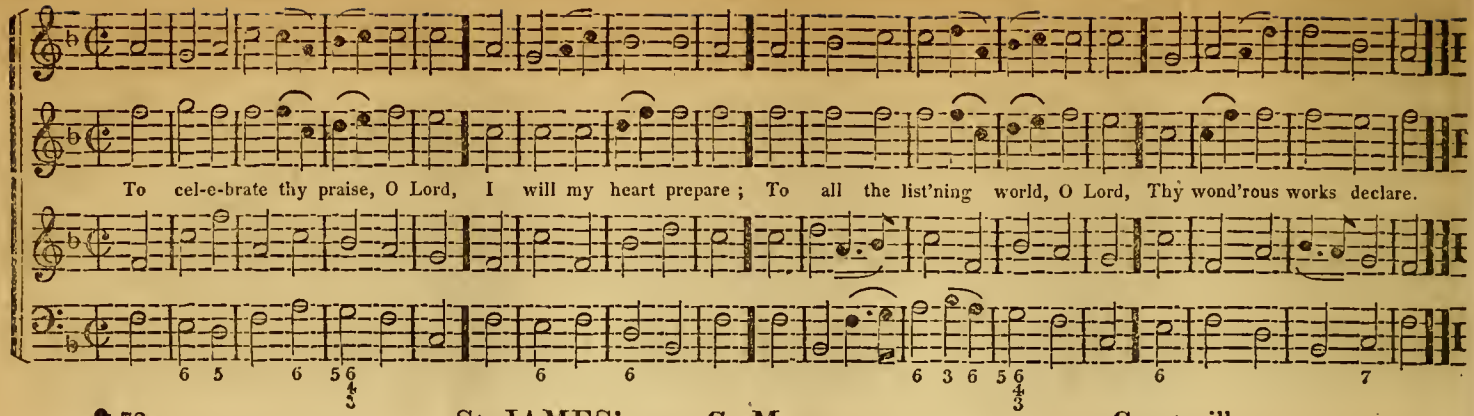
Life is the time to serve the Lord, The time t'insure the great reward; And while the lamp holds out to burn, The vilest sinner may return.

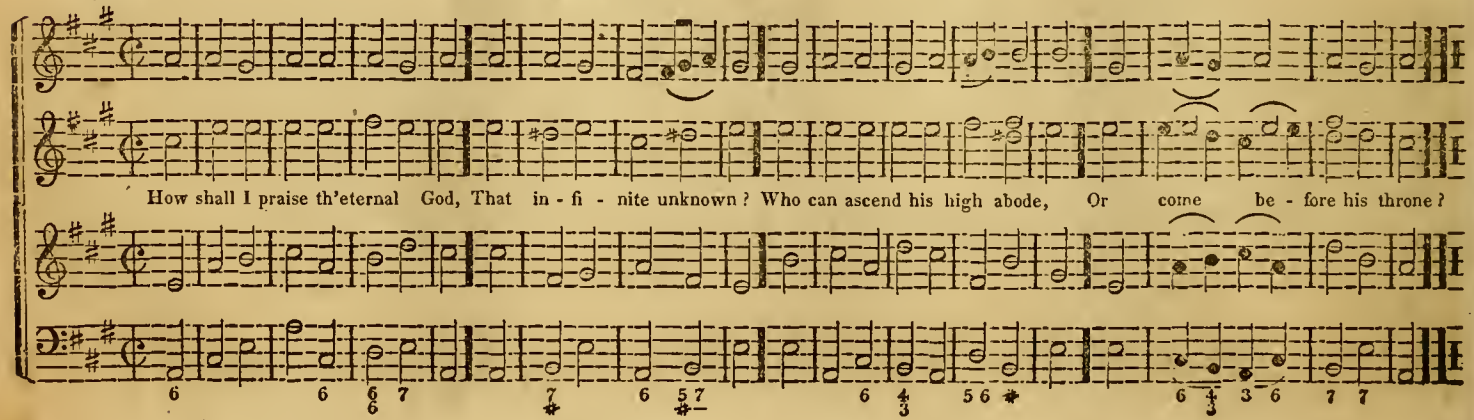
92. WOODSTOWN. L. M. Holt.

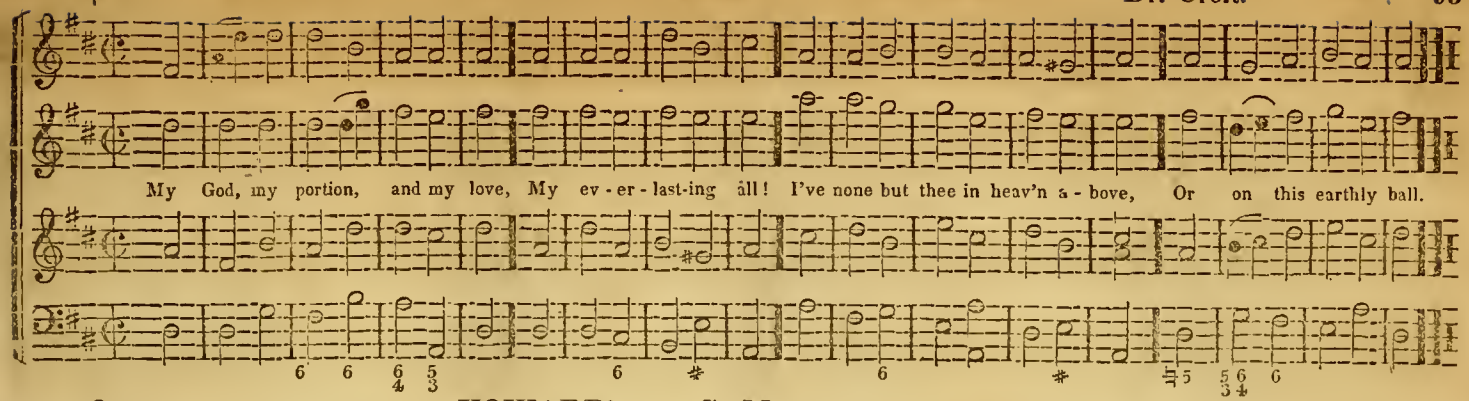
From all that dwell below the skies, Let the Creator's praise arise; Let the Redeemer's name be sung, Through ev'ry land by ev'ry tongue.

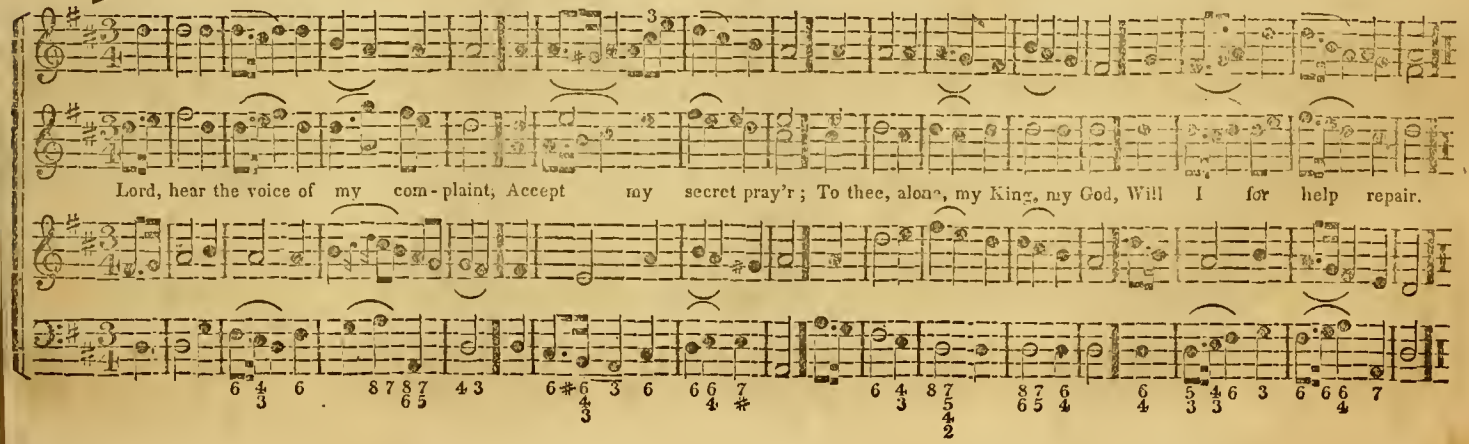
84. NINETY-SEVENTH PSALM TUNE. L. M. Tuckey.

Darkness and clouds of awful shade, His dazzling glory shroud in state, Justice and truth his guards are made, And fix'd by his pavilion wait.


72.
St. DAVID's. C. M.
Ravenscroft.
To cel-e-brate thy praise, O Lord, I will my heart prepare; To all the list'ning world, O Lord, Thy wond'rous works declare.


72.
St. JAMES's. C. M.
Courteville.
How shall I praise th'eternal God, That in - fi - nite unknown? Who can ascend his high abode, Or come be - fore his throne?


66.
St. ANN's. C. M.
Dr. Croft.
My God, my portion, and my love, My ev - er - last-ing all! I've none but thee in heav'n a - bove, Or on this earthly ball.


88.
HOWARD's. C. M.
Mrs. Cuthbert.
Lord, hear the voice of my com - plaint, Accept my secret pray'r; To thee, alone, my King, my God, Will I for help repair.

JORDON. C. M.

Harwood.

Second Treble.

Shepherds rejoice, lift up your eyes, And send your fears away! News from the region of the skies! Salvation's born to-day!

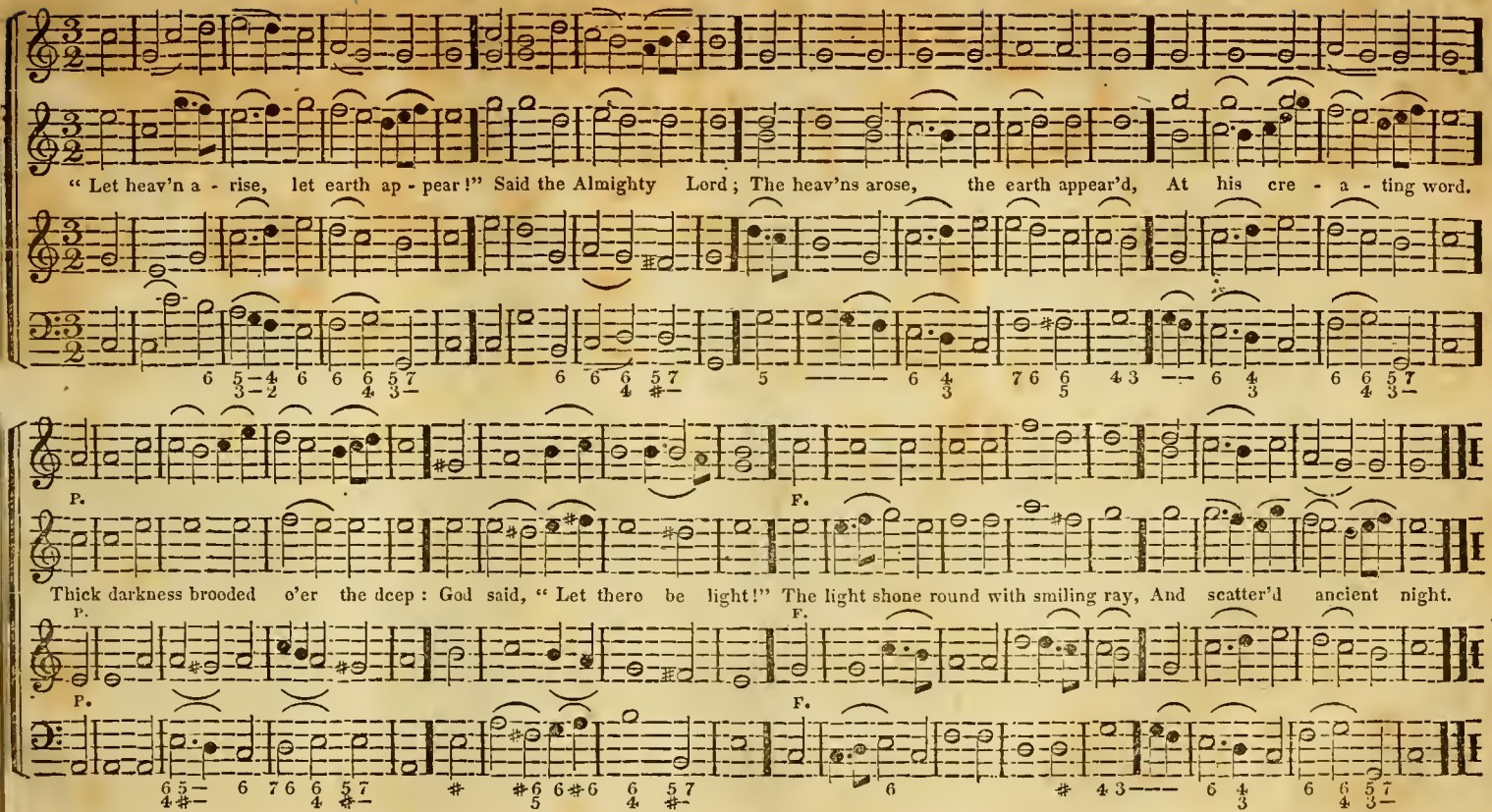
76.

STAMFORD. C. M.

W. Tansur.

The glorious armies of the sky, To thee, Almighty King, Har - mo-nious anthems consecrate, And hal - le - lu-jahs sing.

6 6/4 7 5/3 6 5/3 6 4/3 3 5/3 6 5/3 6 4/3 6/4 7


"Let heav'n a - rise, let earth ap - pear!" Said the Almighty Lord; The heav'ns arose, the earth appear'd, At his cre - a - ting word.
P.
F.
Thick darkness brooded o'er the deep: God said, "Let there be light!" The light shone round with smiling ray, And scatter'd ancient night.
P.
F.

GREAT MILTON. C. M.

P. F.

Thou art my portion, O my God, Soon as I know thy way, My heart makes haste t'obey thy word, And suffers no de - lay.

P. F.

Tutti. F.

P.

I choose the path of heav'nly truth, And glory in my choice: Not all the riches of the earth, Could make me so re - joice.

Tutti.

80. **ARLINGTON. C. M.** Dr. Arne.

Adagio Affettuoso.

Jesus, I love thy charming name, 'Tis music to my ear; Fain would I sound it out so loud, That earth and heav'n should hear.

76. **CANTERBURY. C. M.** Ravenscroft.

O thou, from whom all goodness flows, I lift my heart to thee; In all my sorrows, conflicts, woes, Dear Lord, remember me.

84. St. MARTIN's. C. M. Tansur.

Second Treble.

O Thou, to whom all crea - tures bow With - in this earth - ly frame,

Thro' all the world how great art thou, How glo - rious is thy name!

♩ 76. **CAMBRIDGE. C. M** Dr. Randall.

P. F.

Come, holy Spirit, heav'nly Dove, With all thy quick'ning pow'rs, Come, shed abroad a Saviour's love, And that shall kindle ours, And that, &c. And that, &c.

Tasto. F.

7 5 6 6 8 7 / 4 7 5 3 3 3 3 3 8 / 6 5 6 6 8 7 / 4

♩ 76. **TALLIS' CHANT. C. M.** Tallis.

Maestoso.

O all ye nations, praise the Lord, Each with a diff'rent tongue; In ev'ry language learn his word, And let his name be sung.

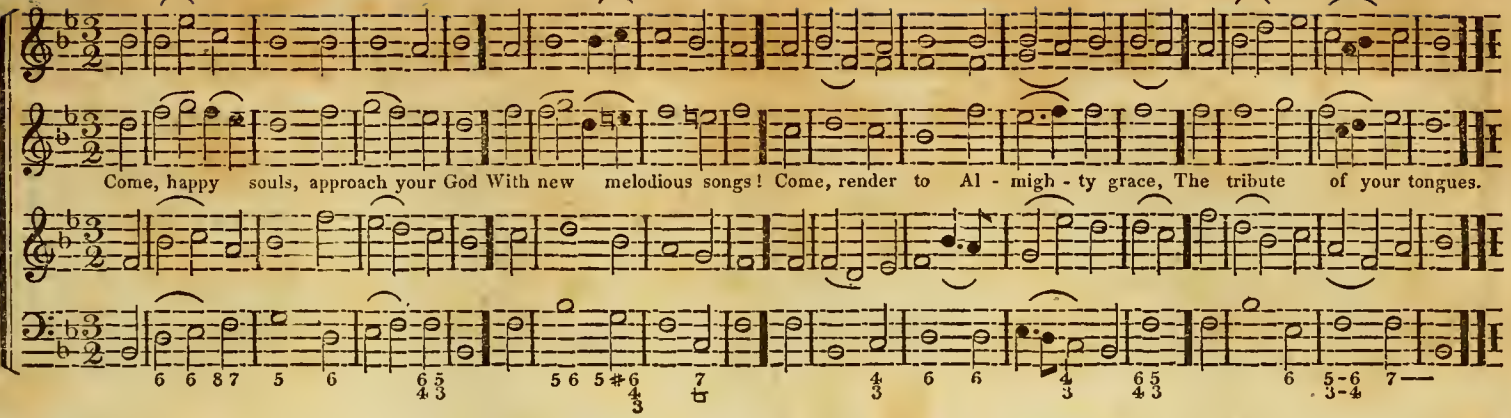
5 7 / ♯ 6 ♯6 / 4 8 7 / ♯ 5 7 / ♯ 6 ♯6 / 4 5 / 3 5 6 / 4 3 7 –

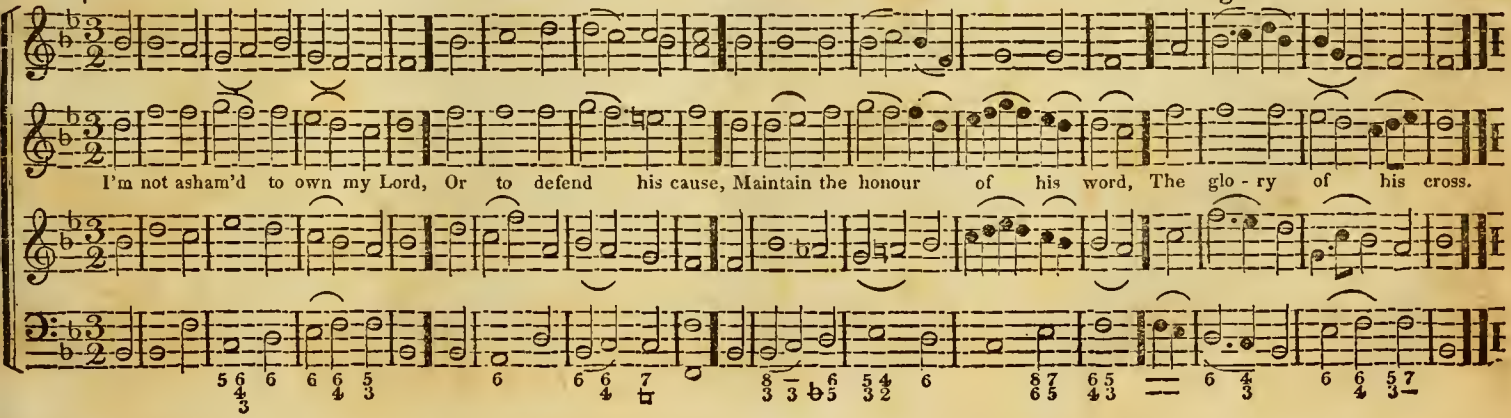
NEW YORK. C. M.

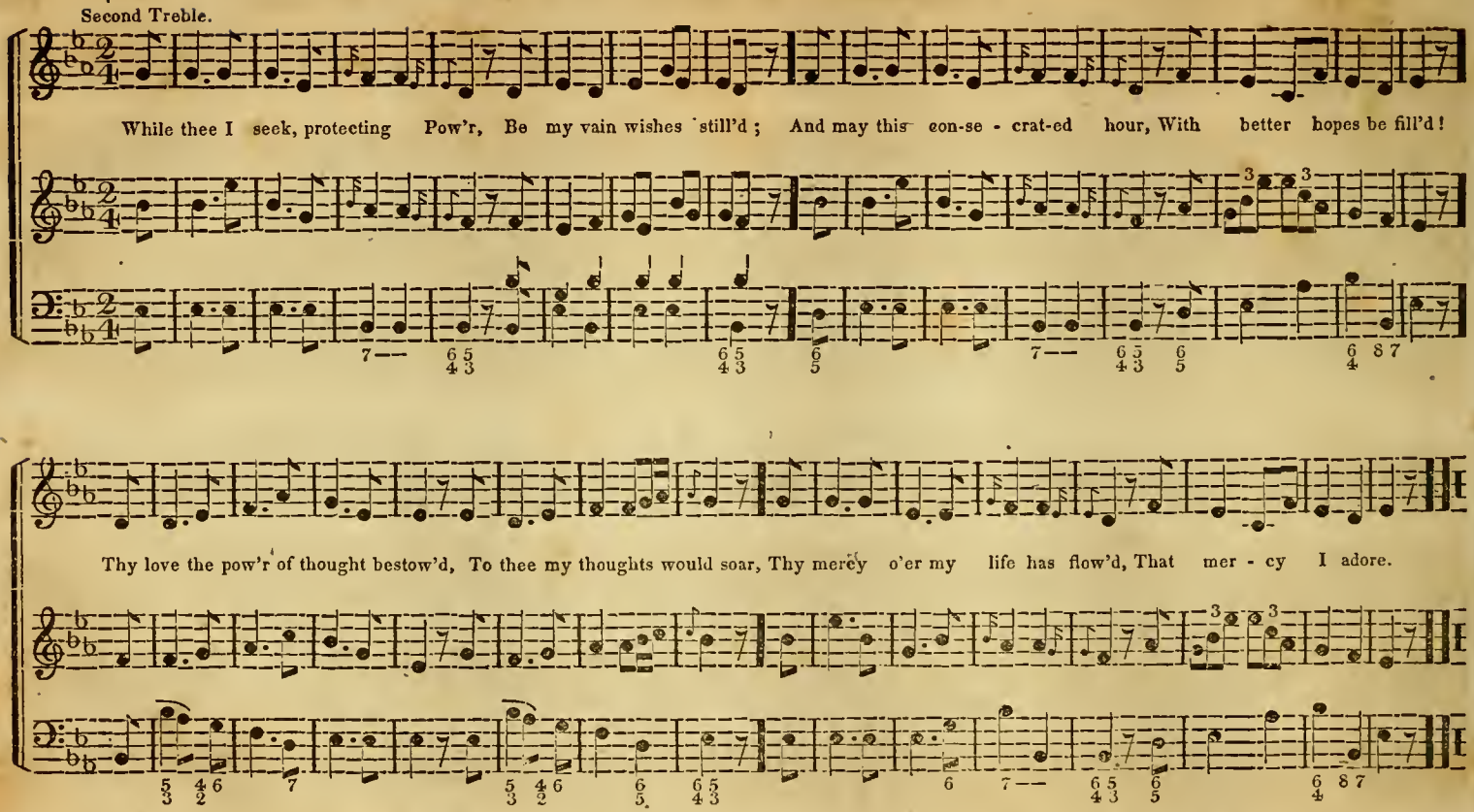
Dr. Blow.

Hap - py the man, whose grac - es reign, Where love in - spires the breast;

Love is the bright - est of the train, And per - fects all the rest.


88.
NEWTON. C. M.
T. Jackson.
Come, happy souls, approach your God With new melodious songs! Come, render to Al - migh - ty grace, The tribute of your tongues.


88.
St. GREGORY's. C. M.
Dr. Wainwright.
I'm not asham'd to own my Lord, Or to defend his cause, Maintain the honour of his word, The glo - ry of his cross.


72.
BRATTLE STREET. C. M. Pleyel.
Second Treble.
While thee I seek, protecting Pow'r, Be my vain wishes still'd; And may this con-se - crat-ed hour, With better hopes be fill'd!
Thy love the pow'r of thought bestow'd, To thee my thoughts would soar, Thy mercy o'er my life has flow'd, That mer - cy I adore.

76. **STEPHENS.** C. M. Jones.

Great God, how in - fi - nite art thou! What worthless worms are we! Let all the race of creatures bow, And pay their praise to thee.

88. **LIVERPOOL.** C. M. Dr. Wainwright.

When I with pleasing wonder stand, And all my frame survey, Lord, 'tis thy work, I own thy hand, That form'd my humble clay.

WAREHAM. C. M. Dr. Arnold.

♩ 84.

Moderato.

Second Treble.

How large the promise, how divine, To Abr'ham and his seed! "I'll be a God to thee and thine, Sup-

Cho.

ply - ing all their need." "I'll be a God to thee and thine, Sup - ply - ing all their need."

76. Maestoso.

BLANDFORD. C. M.

T. Jackson.

Awake, my soul, arise, my tongue! Prepare a tuneful voice, In God, the life of all my joys, Aloud will I rejoice.

MANSFIELD. C. M.

Second Treble.

O Thou, to whom all creatures bow Within this earth - ly frame, Thro' all the world how great art thou, How glorious is thy name.

BALDWIN. C. M.

Let Zion and her sons re - joice ! Behold the promis'd hour ! Her God hath heard her mourning voice, And comes t'e xalt his pow'r.

FRANKLIN. C. M.

Hope looks beyond the bounds of time, When, what we now deplore, Shall rise in full im - mor - tal prime, And bloom to fade no more.

84. **St. JOHN's. C. M.**

Now to the Lamb that once was slain, Be endless honours paid; Sal - va - tion, glo - ry, joy remains, For - ev - er on his head.

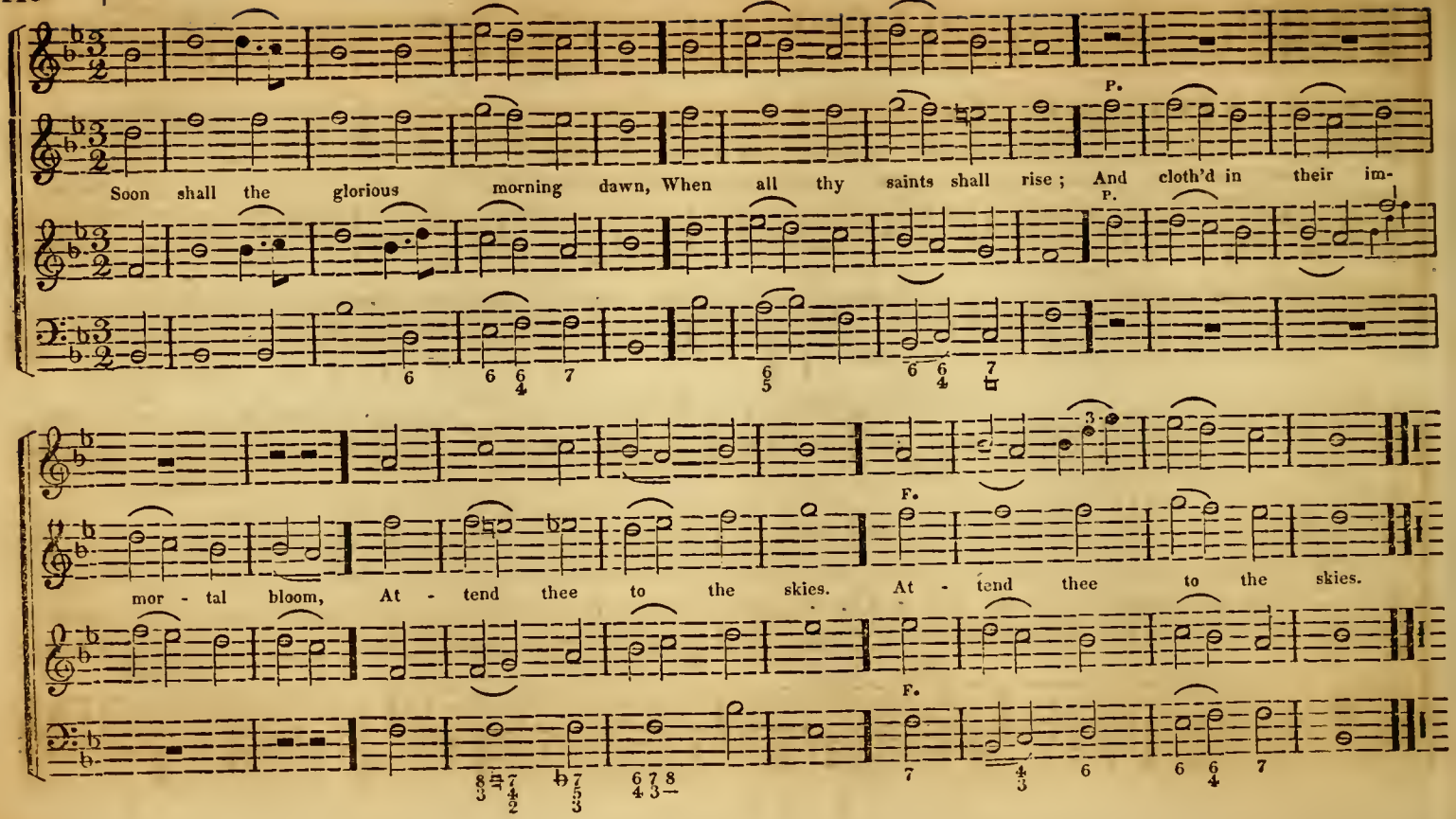
Tasto.

66. **ALBOROUGH. C. M.** V. Novello.

O praise the Lord with one consent, And mag - ni - fy his name; Let all the servants of the Lord, His worthy praise proclaim.

SWANWICK. C. M.

Lucas.



Cantabile.

My God, the steps of pious men, Are order'd by thy will; Though they should fall, they rise again, Thy hand sup - ports them still.

P.

The Lord delights to see their ways, Their virtue he approves; He'll ne'er deprive them of his grace, Nor leave the man he loves.

P.

84. **OXFORD. C. M.** Coombs.

While shepherds watch'd their flocks by night, All seated on the ground, The angel of the Lord came down, And glo - ry shone around.

69. **FERRY. C. M.**

In all my vast concerns with thee, In vain my soul would try, To shun thy presence, Lord, or flee The notice of thine eye.

84. **HAVANNA. C. M.** Dr. Harringtnn.

How vain are all things here below! How false, and yet how fair! Each pleasure hath its poison too, And ev'-ry sweet a snare.

76. **NOTTINGHAM. C. M.** I. Clark.

Some seraph lend your heav'nly tongue, Or harp of golden string, That I may raise a lofty song, To our e-ter-nal King!

88. CHESTERFIELD. C. M. Dr. Haweis.

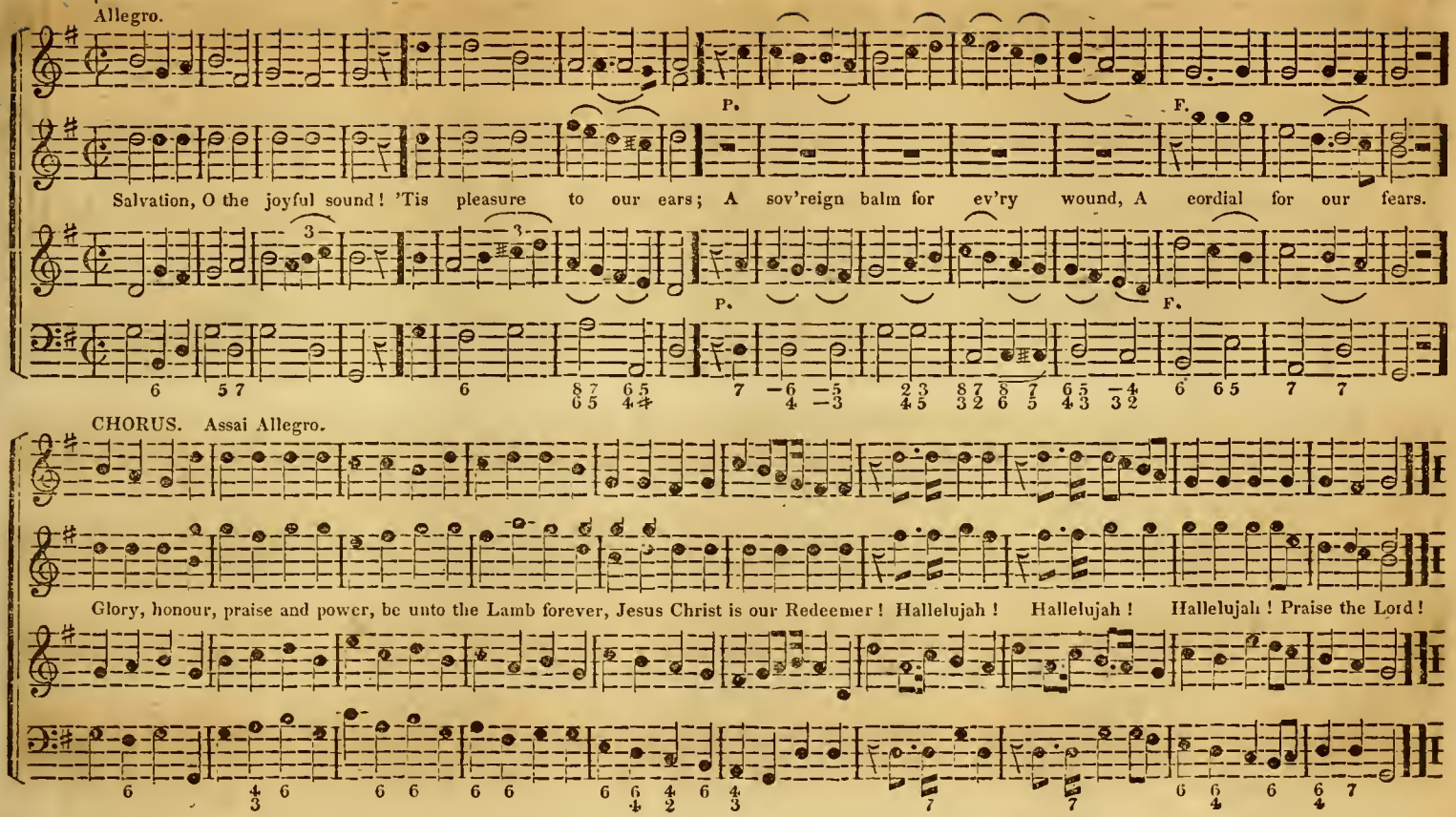
F.

Lord, when my raptur'd thought surveys, Creation's beauties o'er, All nature joins to teach thy praise, And bid my soul re - joice.

Tasto. F.

84. ABRIDGE. C. M. I. Smith.

Great God, to thee my grateful tongue, My fer - vent thanks shall raise; Inspire my heart to raise the song, Which cel - e - brate thy praise!


Allegro.
P.
F.
Salvation, O the joyful sound! 'Tis pleasure to our ears; A sov'reign balm for ev'ry wound, A cordial for our fears.
CHORUS. Assai Allegro.
Glory, honour, praise and power, be unto the Lamb forever, Jesus Christ is our Redeemer! Hallelujah! Hallelujah! Hallelujah! Praise the Lord!

TWEED. C. M.

Dr. Carter.

Second Treble.

How sweet the mem'ry of thy grace, My God, my heav'nly King: Let age to age thy righteousness In sounds of glo - ry sing!

PETERBOROUGH. C. M.

72.

Second Treble.

Once more, my soul, the rising day, Salutes my waking eyes: Once more, my voice, the tribute pay, To him - - who rules the skies.

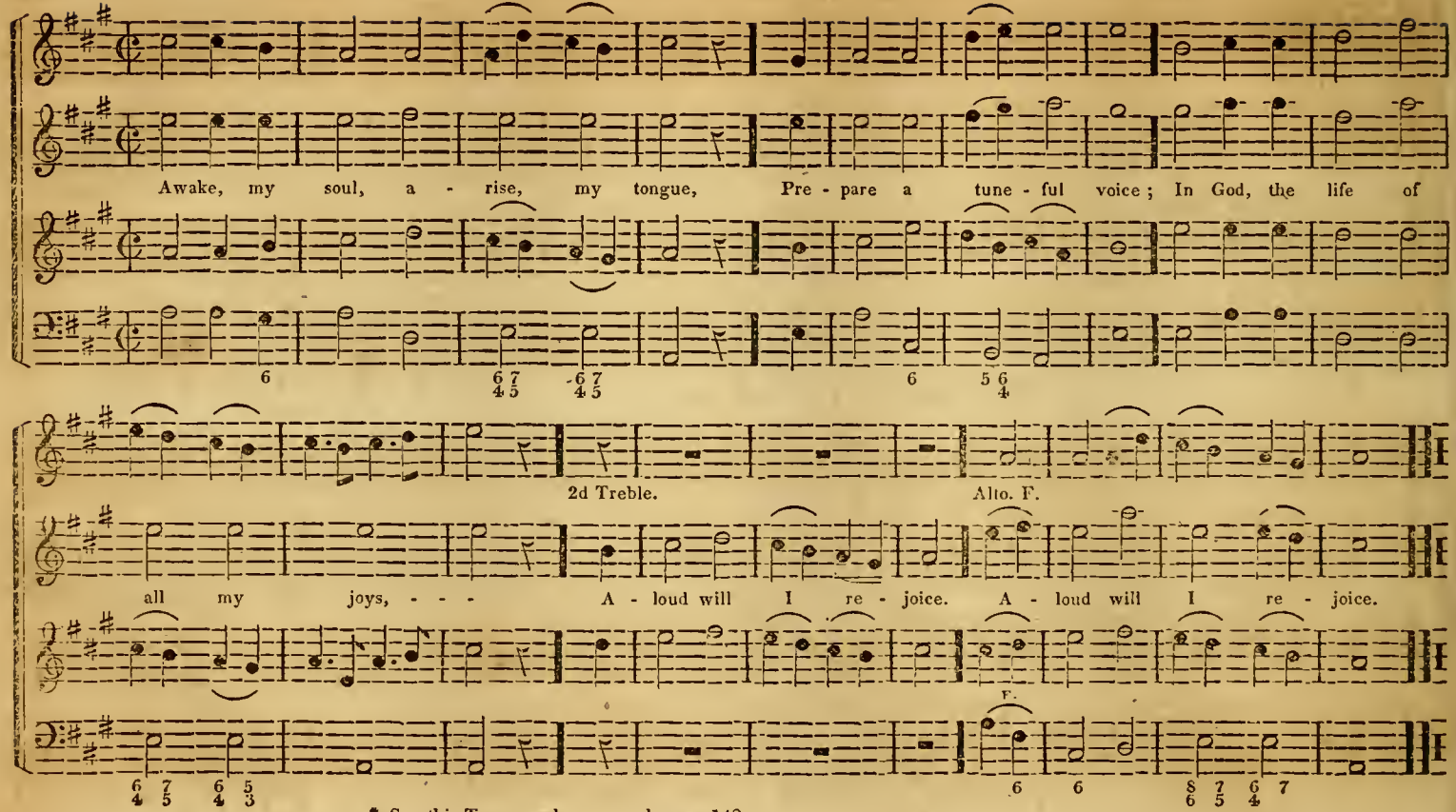
8 7 7 3 5 6 6 7 4

The va - rious months thy good - ness crowns: How beauteous are thy ways!

Second Treble. Tenor.

The bleating flocks spread o'er the downs, And shepherds shout—And shepherds shout—And shepherds shout thy praise.

* DEVIZES. C. M. Tucker.



* See this Tune newly arranged, page 148

92. **MANCHESTER.** C. M. Dr. Wainwright.

There is a land of liv - ing joy, Beyond the ut - most skies, Where scenes of bliss without al - loy, In boundless prospect rise.

96. **BRIDGEPORT.** C. M. L. Mason.

Great is the Lord; his works of might Demand our noblest songs: Let his as - sem - bled saints unite Their harmony of tongues.

COVINGTON. C. M.

How sweet and awful is the place, With Christ within the doors; While ev-er-last-ing love displays, The choic - est of her stores.

ABBEVILLE. C. M.

Let all the lands, with shouts of joy, To God their voices raise, Sing psalms in honour of his name, And spread his glorious praise.

ROTHWELL. L. M.

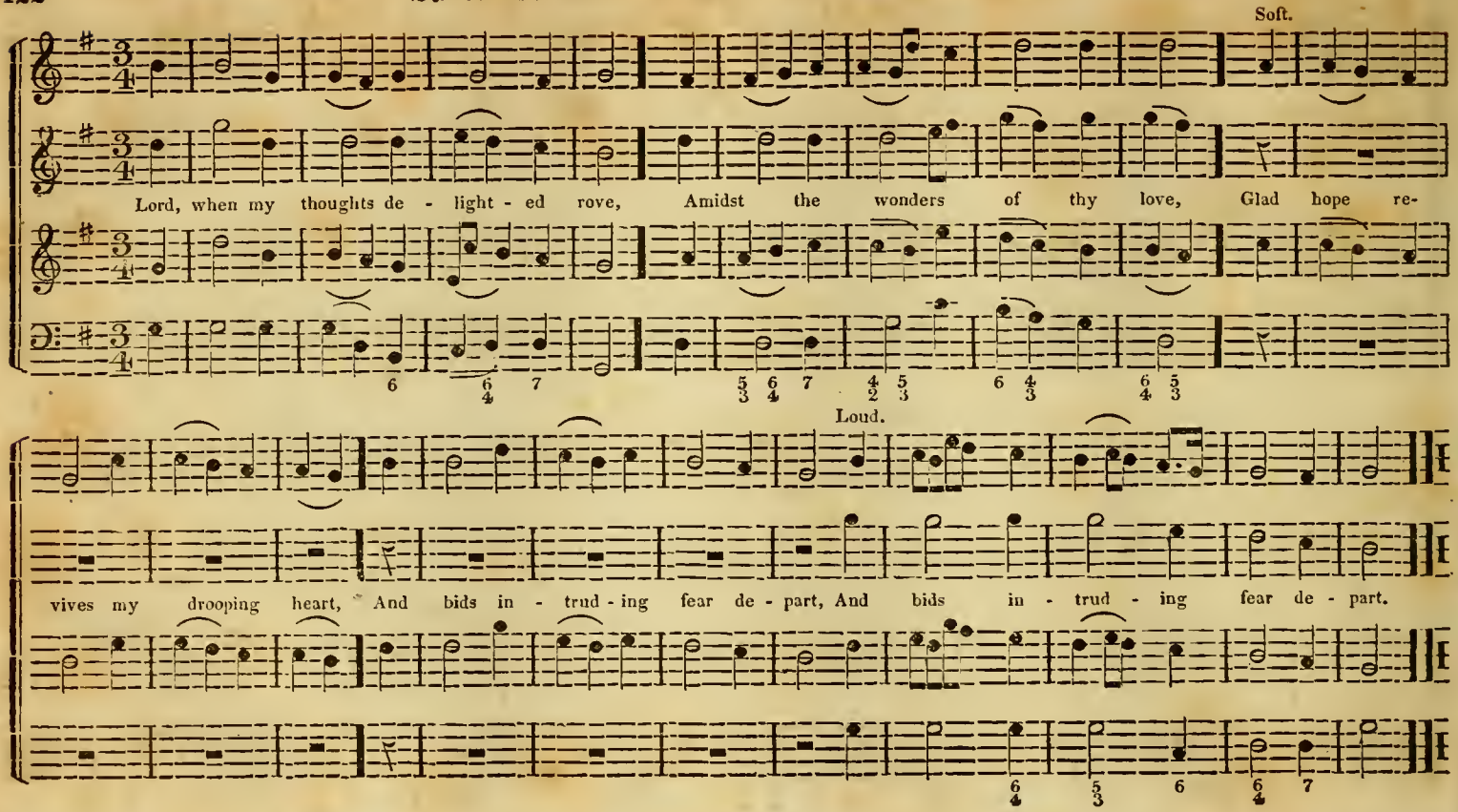
Blest be the Father and his love, To whose celestial source we owe, Rivers of endless joys above, And rills of comfort, And rills of comfort here below.

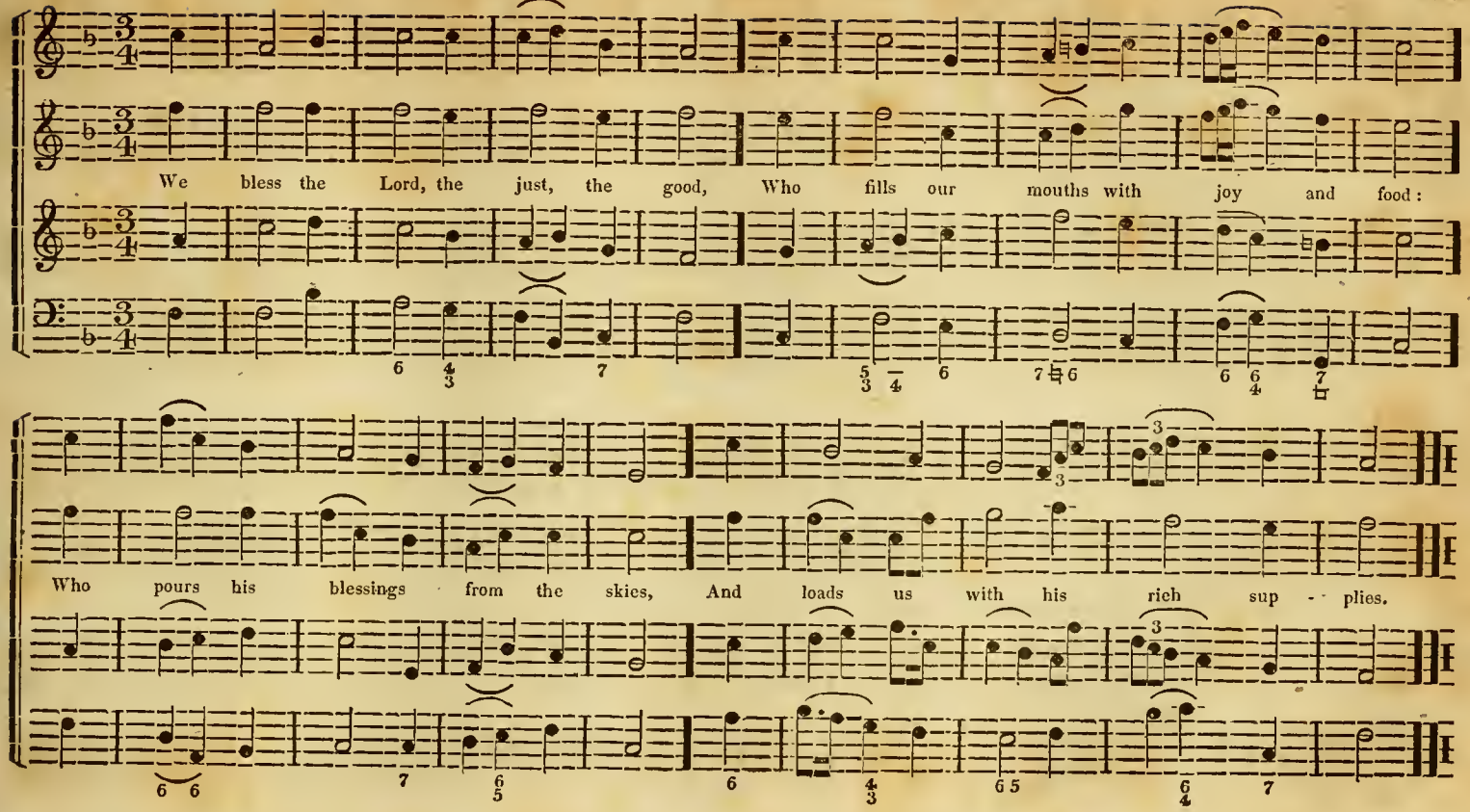
St. GEORGE's. L. M.

Stanley.

God of my life, thro' all its days, My grateful tongue shall sound thy praise; The song shall wake with dawning light, And warble to the silent night.

St. CLAIRE. L. M.

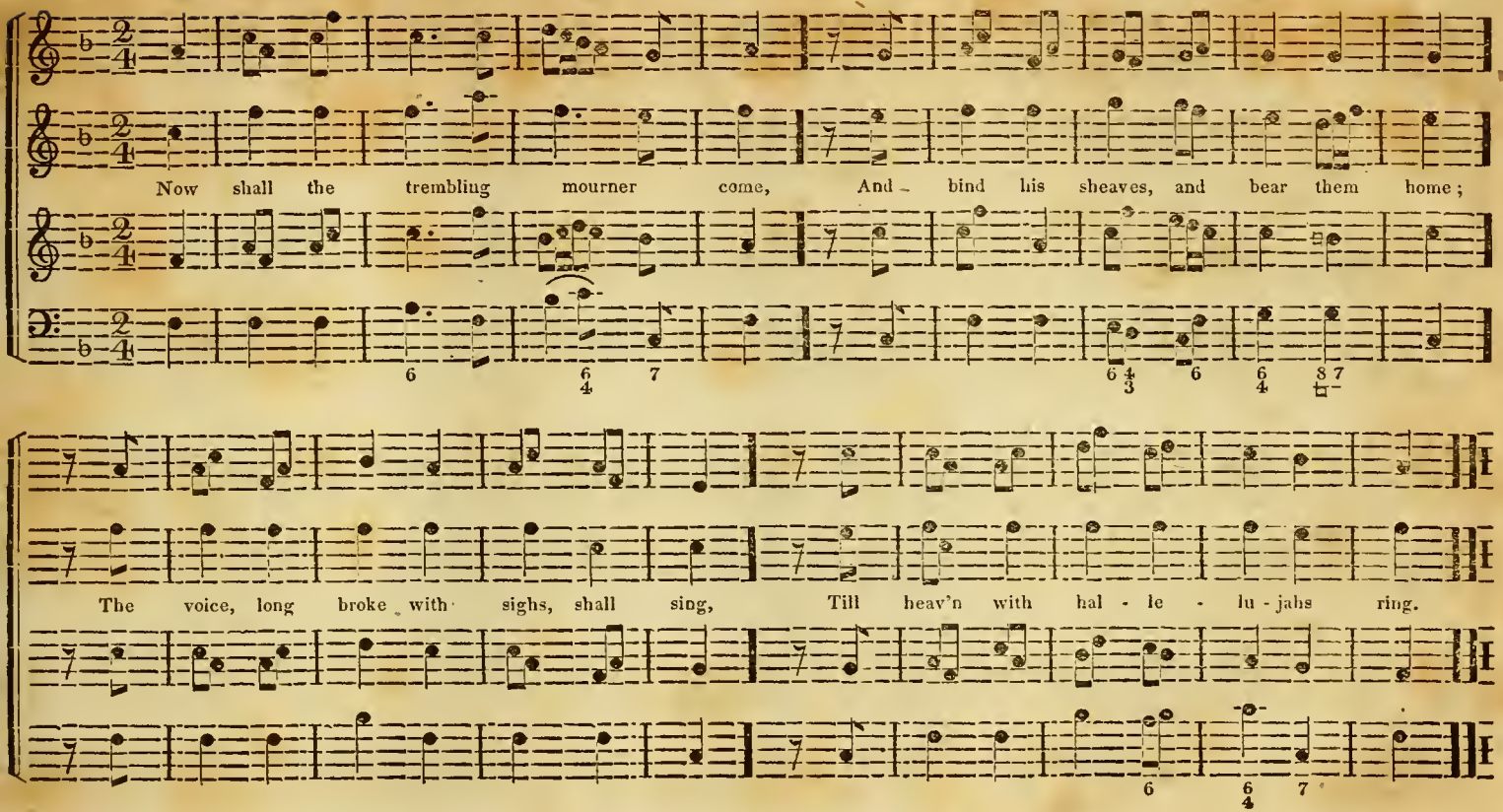

Soft.
Lord, when my thoughts de - light - ed rove, Amidst the wonders of thy love, Glad hope re-
Loud.
vives my drooping heart, And bids in - trud - ing fear de - part, And bids in - trud - ing fear de - part.


We bless the Lord, the just, the good, Who fills our mouths with joy and food:
Who pours his blessings from the skies, And loads us with his rich sup - - plies.

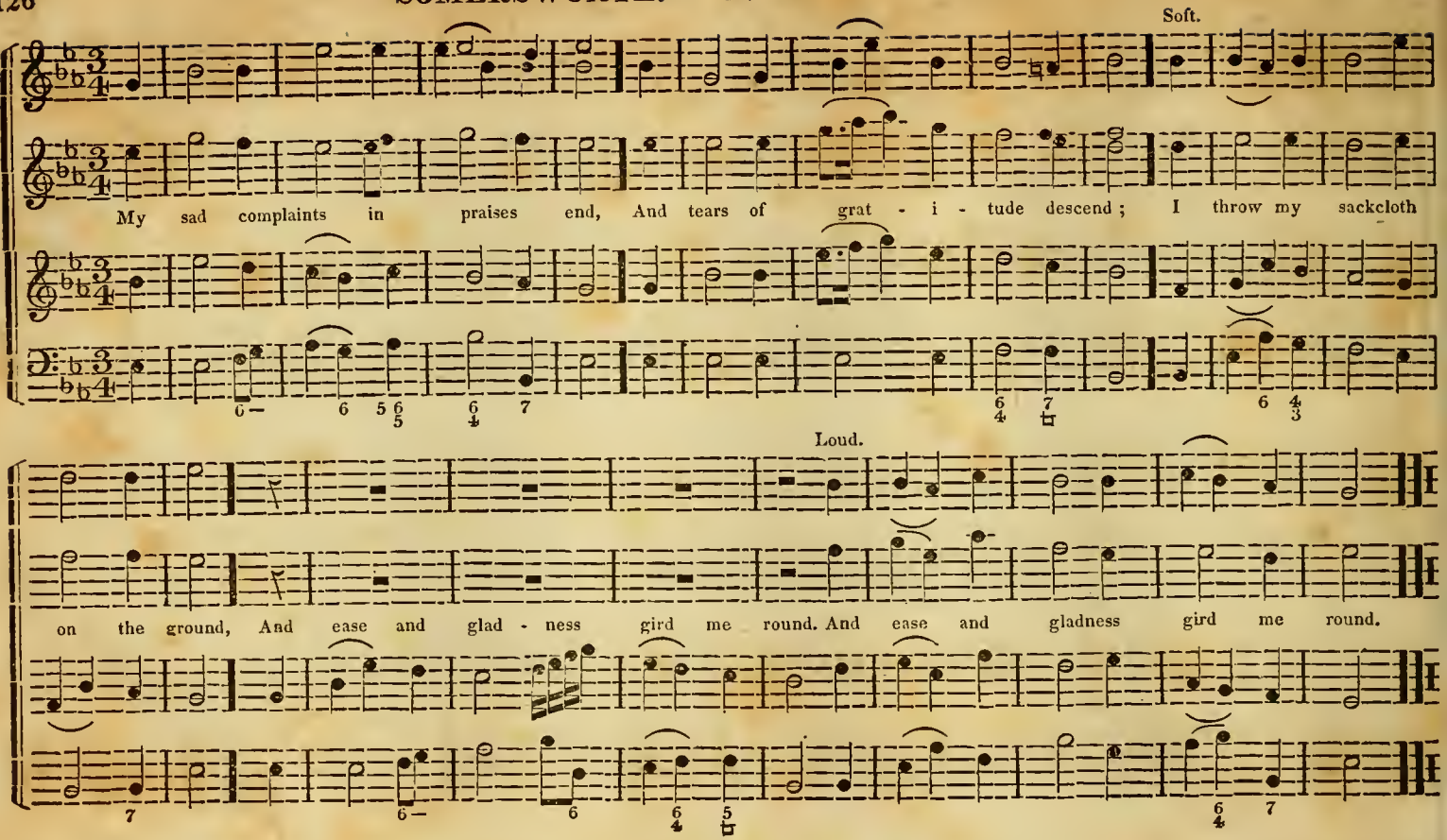
St. PETER's. L. M. Harwood.

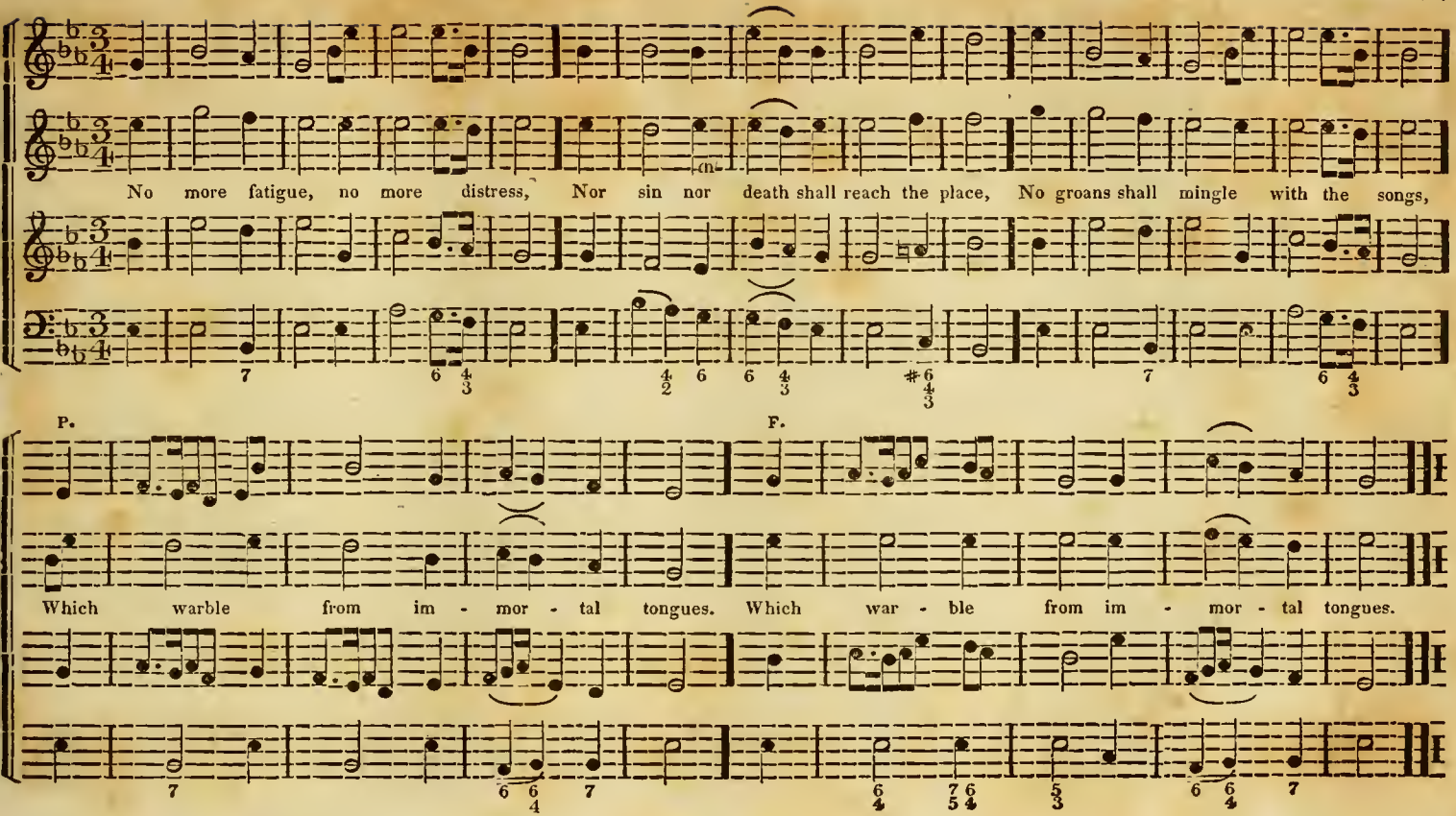
His hand will smooth my rug - ged way, And lead me to the realms - of day;

To milder skies and brighter plains, Where ev - - er - last - ing plea - sure reigns.


Now shall the trembling mourner come, And bind his sheaves, and bear them home;
The voice, long broke with sighs, shall sing, Till heav'n with hal - le - lu - jahs ring.

SOMERSWORTH. L. M.




No more fatigue, no more distress, Nor sin nor death shall reach the place, No groans shall mingle with the songs,
P.
F.
Which warble from im - mor - tal tongues. Which war - ble from im - mor - tal tongues.

STERLING. L. M.

Harrison.

O come, loud anthems let us sing, Loud thanks to our Almighty King; For we our voices high should raise, When our salvation's Rock we praise.

TIMSBURY. L. M.

John Smith.

Jehovah reigns, his throne is high, His robes are light and majesty; His glory shines with beams so bright, No mortal can sustain the sight.

66. **YORK.** C. M. John Milton, father of the Poet.

Thee we adore, E - ternal Name, And humbly own to thee, How feeble is our mortal frame, What dying worms are we!

84. **BRADFORD.** C. M. Handel.

I know that my Re - deem - er lives, And ev - er prays for me; Sal - va - tion to his saints he gives, And life and lib - er - ty.

92.

BRAINTREE. C. M.

Con Spirito.

In God's own house pro - nounce his praise, His grace he there re - veals:

F.

To heav'n your joy and won - der raise, For there his glo - ry dwells.

F.

BEDFORD. C. M.

Lord, thou wilt hear me when I pray, I am for - ev - er thine; I fear be - fore thee all the day, Nor will I dare to sin.

72.

MEDFIELD. C. M.

Mather.

Affettuoso.

In early morn, without delay, O Lord, I seek thy face; My thirsty spirit faints away, Without thy cheering grace.

♩ 66.

DUNDEE. C. M.

Second Treble.

Let not despair nor fell revenge, Be to my bosom known, O give me tears for others' woes, And patience for my own.

♩ 84.

BARBY. C. M.

Hope looks beyond the bounds of time, When, what wo now deplore, Shall rise in full immortal prime, And bloom to fade no more.

60. **WINDSOR.** C. M. G. Kirby.

Grave.

My God, how ma - ny are my fears, How fast my foes increase! Their number how it mul - ti - plies! How fa - tal to my peace!

80. **BURFORD.** C. M. Purcell.

Lamentevole.

Dark was the night, and cold the ground, On which the Lord was laid; His sweat like drops of blood ran down, In ag - o - ny he pray'd.

♩ 80. **CROWLE.** C. M. Dr. Green.

Life is a span, a fleeting hour, How soon the vapour flies! Man is a tender, transient flow'r, That e'en in blooming dies.

♩ 60. **St. MARY's.** C. M.

Lord, what is man, poor feeble man, Born of the earth at first? His life a shadow, light and vain, Still hast'ning to the dust.

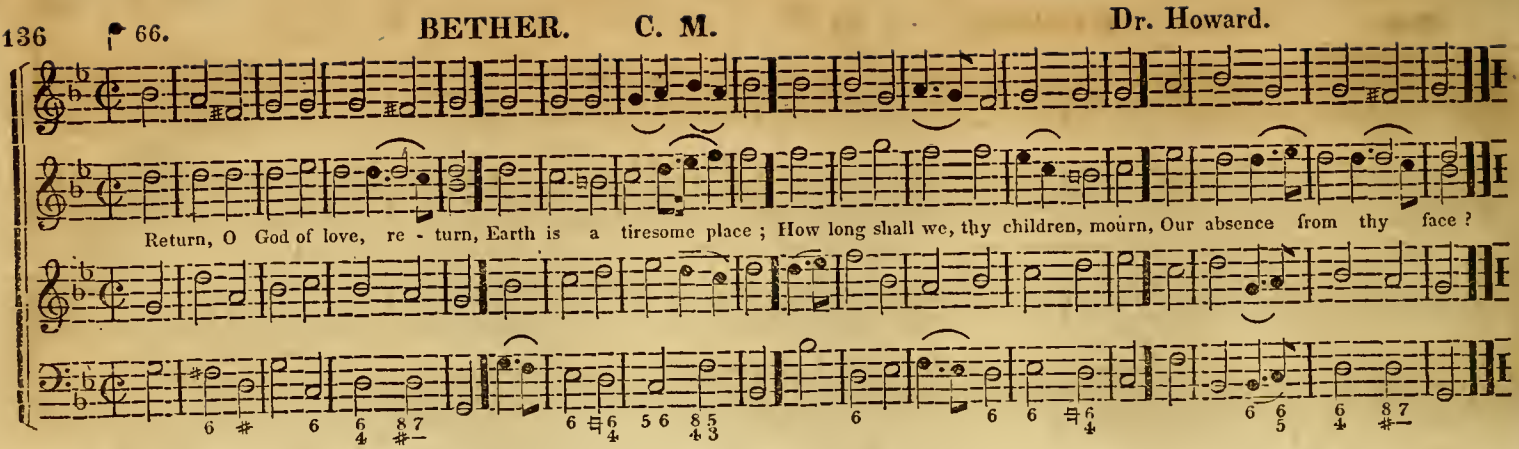
♩ 60. **BANGOR. C. M.** Ravenscroft.

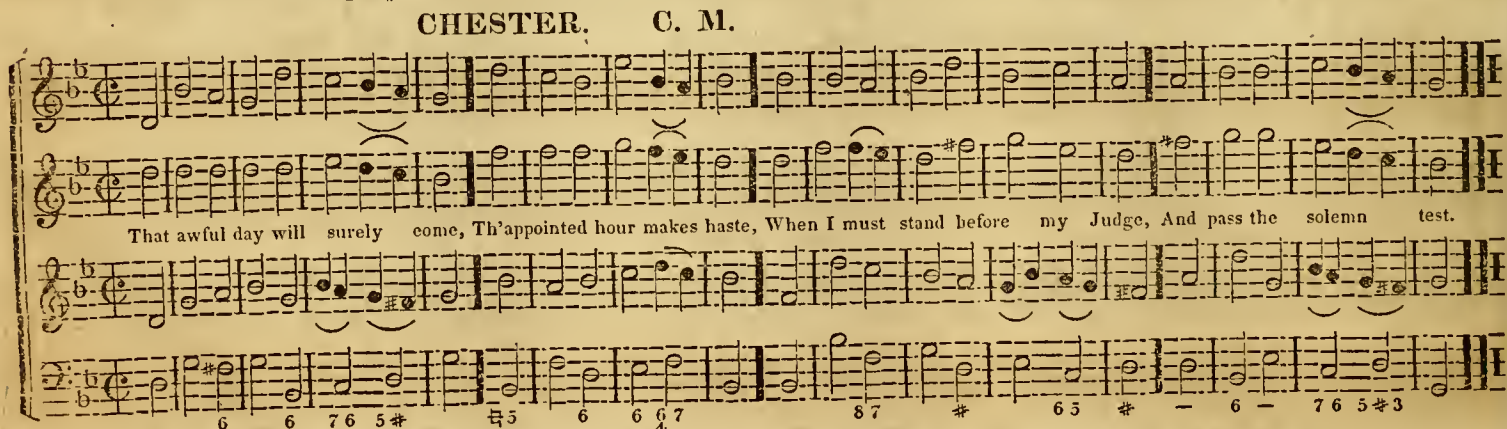
Lamentevole.

Hark! from the tombs, a doleful sound, My ears at - tend the cry; Ye living men, come view the ground, Where you must shortly lie.

♩ 60. **FUNERAL HYMN. C. M.** Dr. Miller.

The righteous souls that take their flight, Far from this world of pain, In God's pa - ter - nal bosom blest, For - ev - er shall re - main.


66.
BETHER. C. M.
Dr. Howard.
Return, O God of love, re - turn, Earth is a tiresome place ; How long shall we, thy children, mourn, Our absence from thy face ?


CHESTER. C. M.
That awful day will surely come, Th'appointed hour makes haste, When I must stand before my Judge, And pass the solemn test.

80. **PLYMPTON.** C. M. Dr. Arnold.

Tenor and Alto.

Now let our droop - ing hearts re - vive, And ev' - ry tear be dry!

Why should these eyes be drown'd in grief, Which view a Saviour nigh?

♩ 66. **St. AUSTIN's. C. M.** Wm. Horsley.

Behold thy waiting servant, Lord, De - vot - ed to thy fear; Re-mem-ber and confirm thy word, For all my hopes are there.

♩ 66. **ELGIN. C. M.**

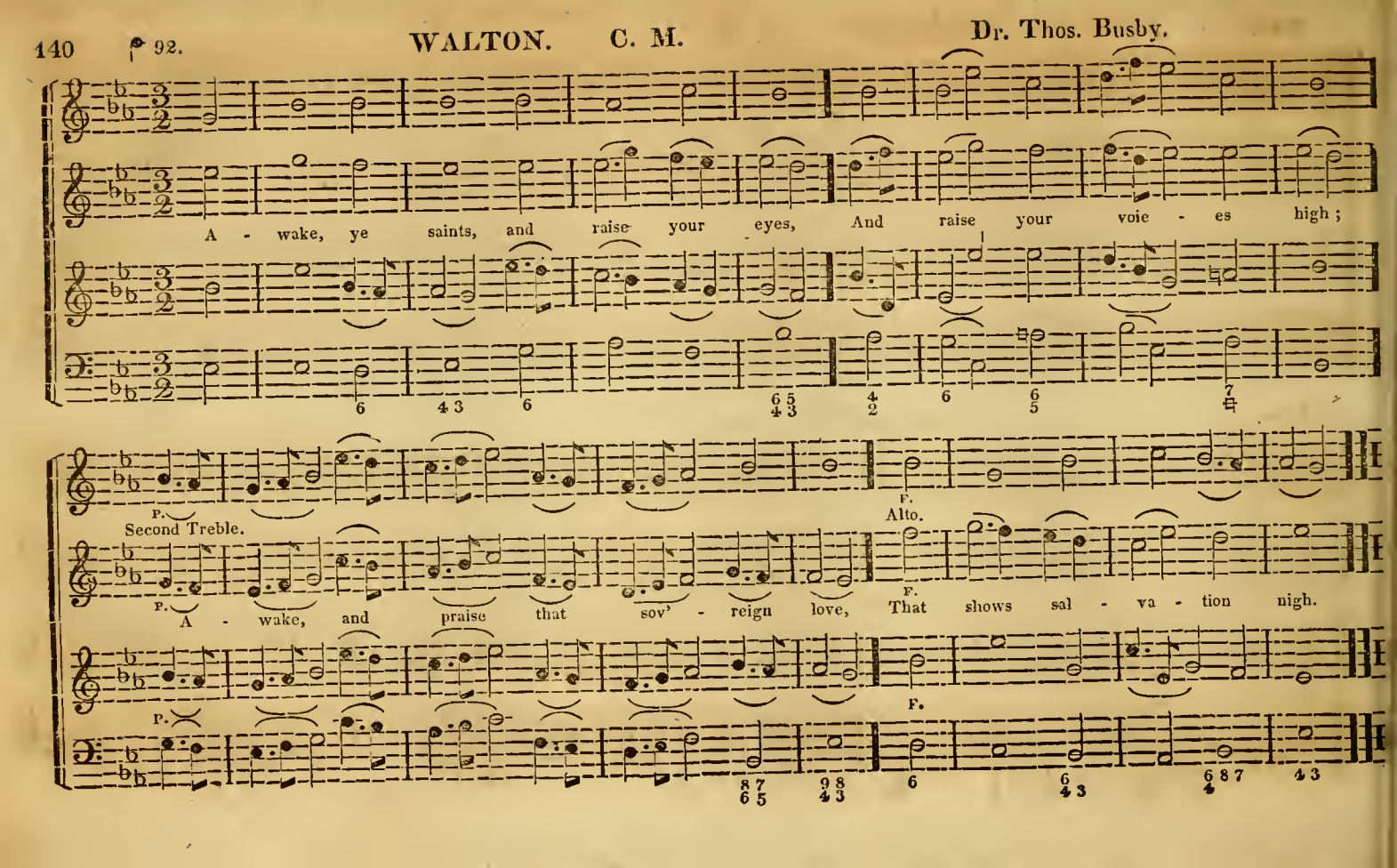
That awful day will sure - ly come, Th'appointed hour makes haste, When I must stand before my Judge, And pass the solemn test.

♩ 84. **WORKSOP. C. M.**

To calm the sorrows of the mind, Our heav'nly Friend is nigh; To wipe the anxious tear that starts, And trembles in the eye.

♩ 84. **HASELTON. C. M.** I. Jackson.

Help, Lord, for men of virtue fail! Re - li - gion los - es ground; The sons of wickedness prevail, And treacheries a - bound.


92.
WALTON. C. M.
Dr. Thos. Busby.
A - wake, ye saints, and raise your eyes, And raise your voie - es high;
P.
Second Treble.
F.
Alto.
A - wake, and praise that sov' - reign love, That shows sal - va - tion nigh.
P.
F.

♩ 60. **WALSALL. C. M.** Purcell.

Rebuke me not, O Lord, for - give; In mercy O reprove; And in thy mercy grant re - lief, Nor cast me from thy love.

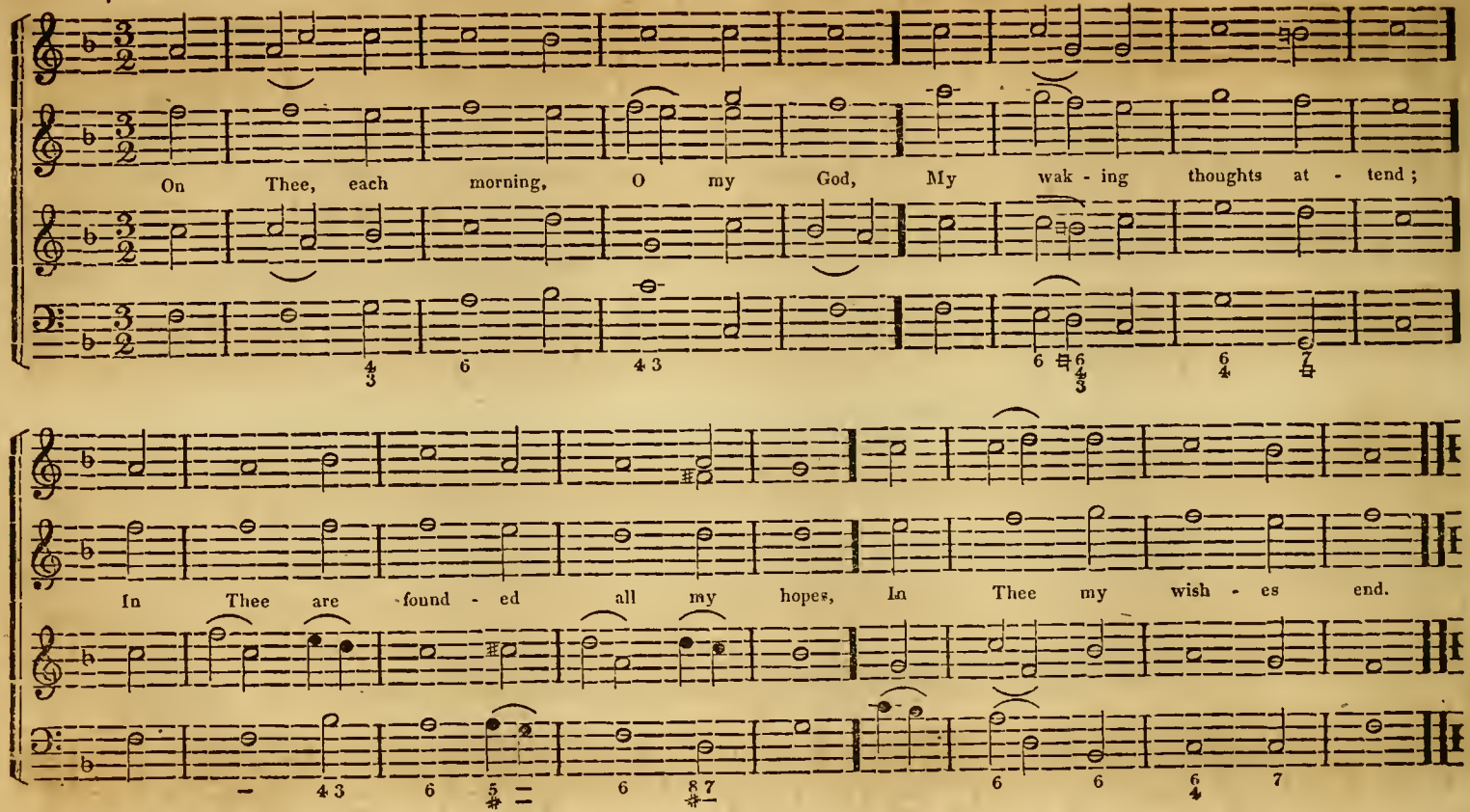
♩ 84. **COLLINGHAM. C. M.** I. Jackson.

Tenor.

2d Treble.

By foreign streams that murmur'd round, While captive Israel mourn'd, Their mind was free—their thoughts unbound, Were still t'wards Zion bound.

FARNSWORTH. C. M.



While shepherds watch'd their flocks by night, All seated on the ground; The angel of the Lord came down, And glory shone around.

P. F.

"Fear not," said he, (for mighty dread Had seiz'd their troubled mind,) "Glad tidings of great joy I bring, To you and all man - kind."

P. F.

88.

IRISH. C. M.

A. Williams.

Now shall my inward joys arise, And burst in - to a song; Almighty love inspires my heart, And pleasure tunes my tongue.

80.

CLARENDON. C. M.

Isaac Tucker.

Second Treble.

P. F.

What shall I render to my God, For all his kindness shown? My feet shall visit thine abode, My songs address thy throne.

P. F.

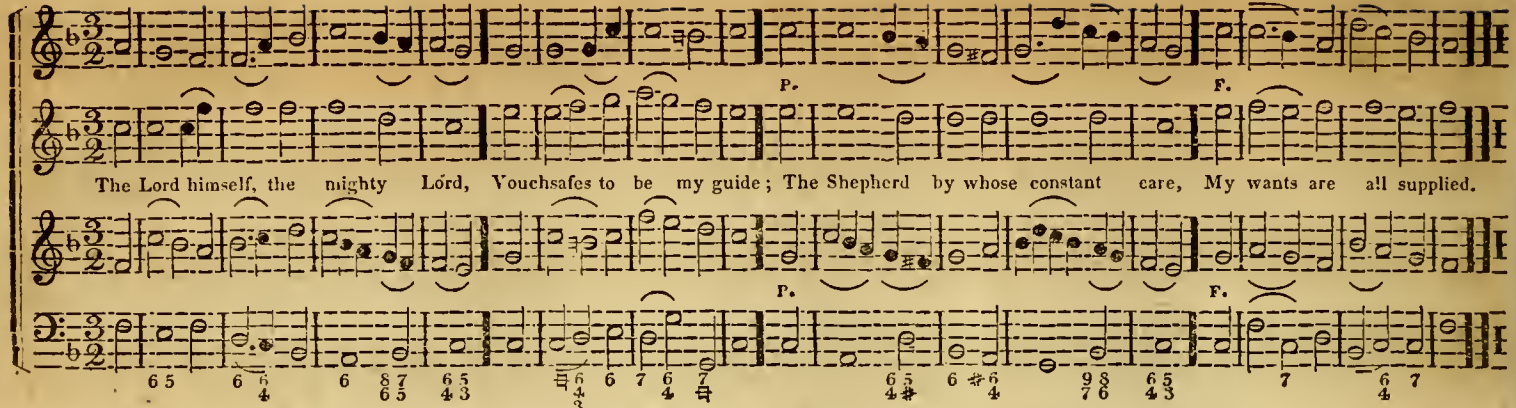
TROY. C. M.

Zion rejoice, and Judah sing, The Lord resumes his throne; Come, let us own the heav'nly King, And make his glories known.

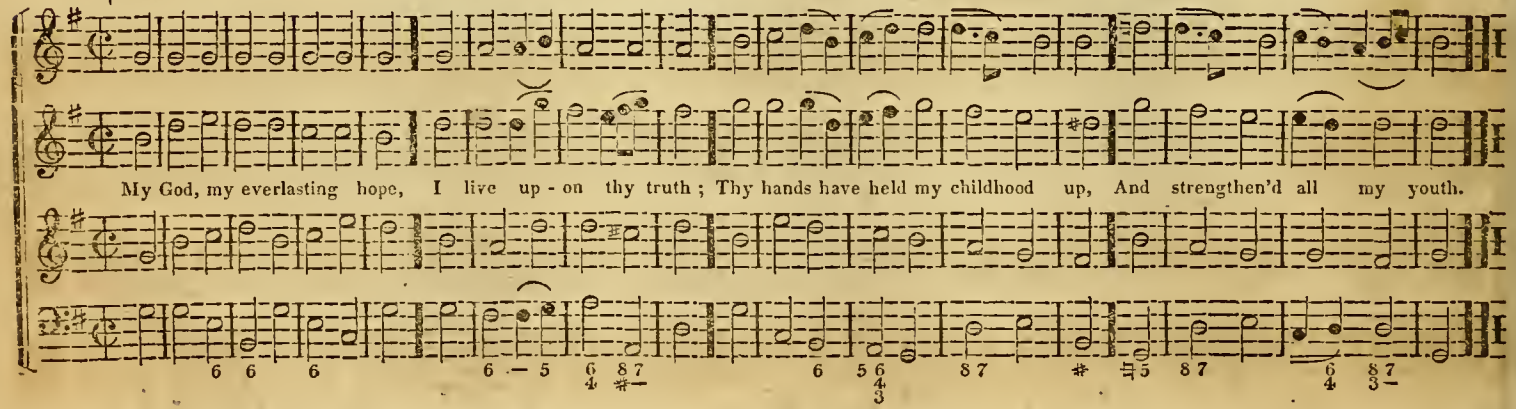
DEERFIELD. C. M.

Sal - va-tion, O the joyful sound! 'Tis pleasure to our ears; A sov'reign balm for ev'ry wound, A cordial for our fears.

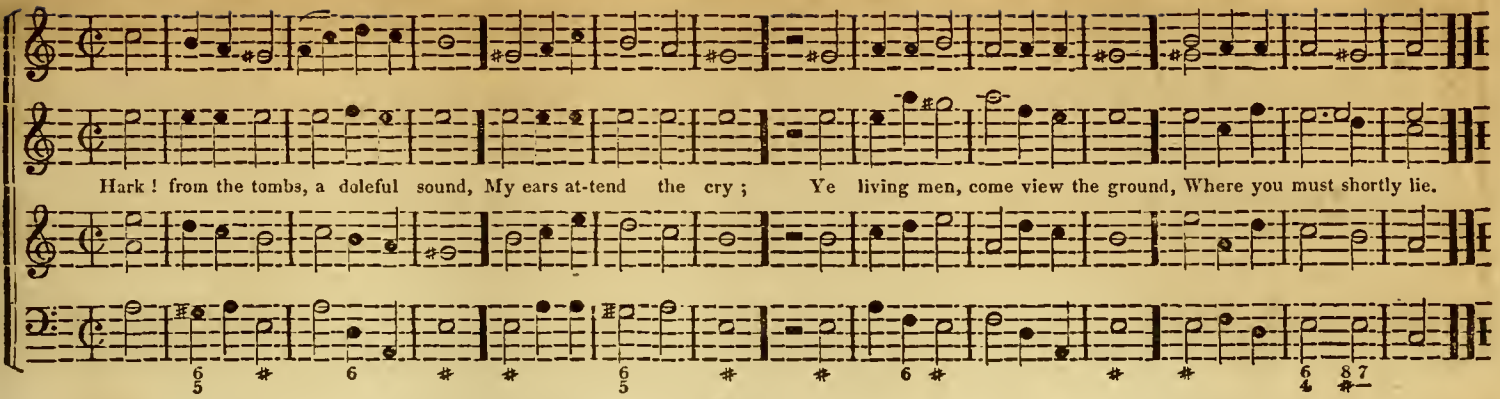
88. **FOUNDLING.** C. M. I. Scott.



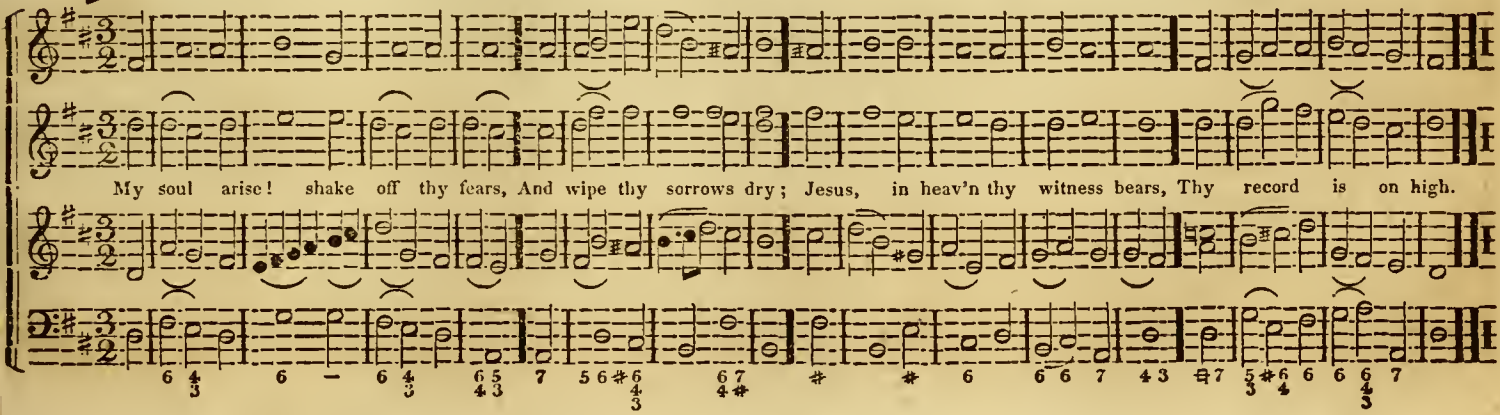
69. **CHELTENHAM.** C. M. Ravenscroft.

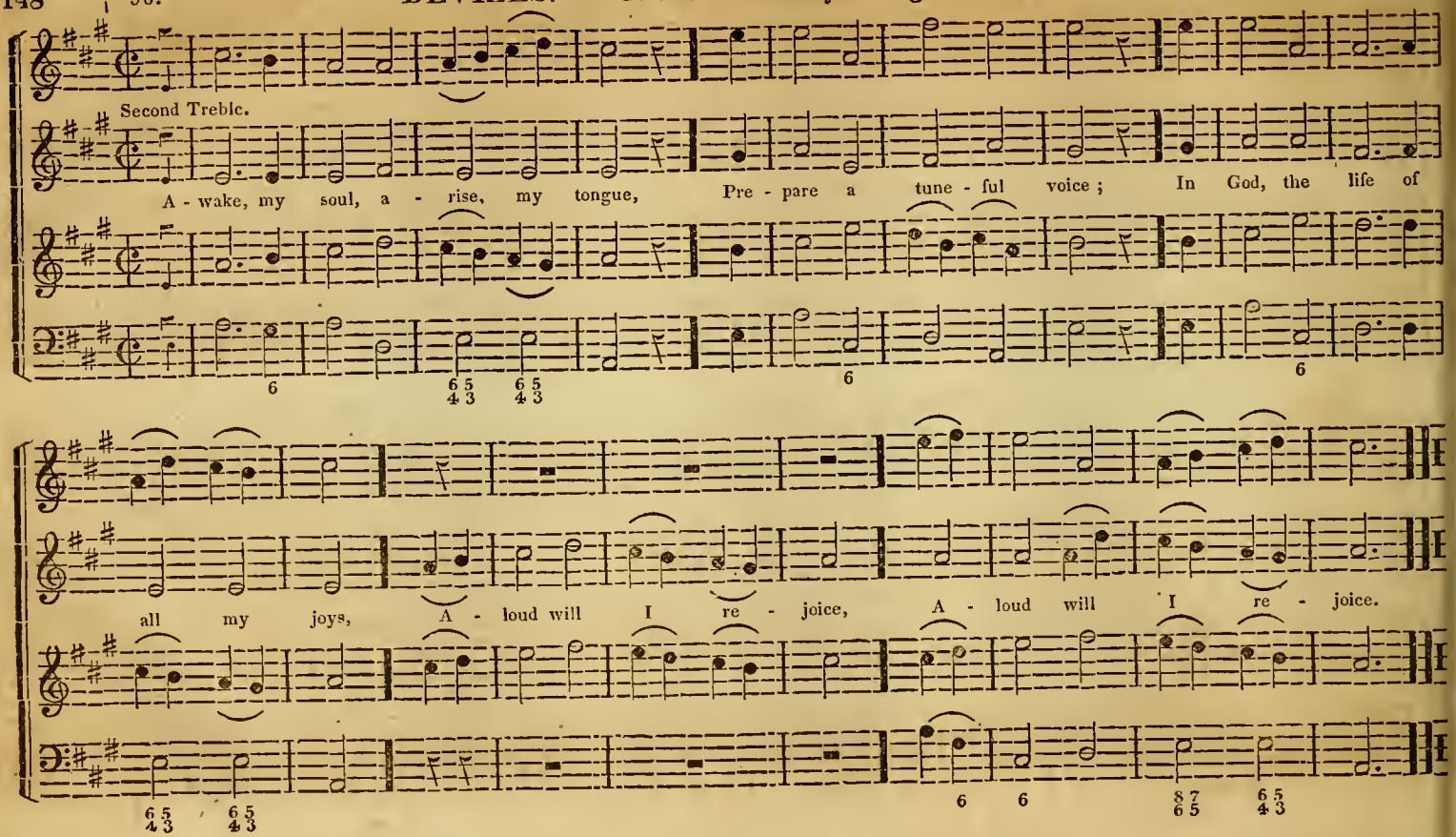


50. FUNERAL THOUGHT. C. M. Smith.



84. EVERSLEY. C. M. Dr. Nares.



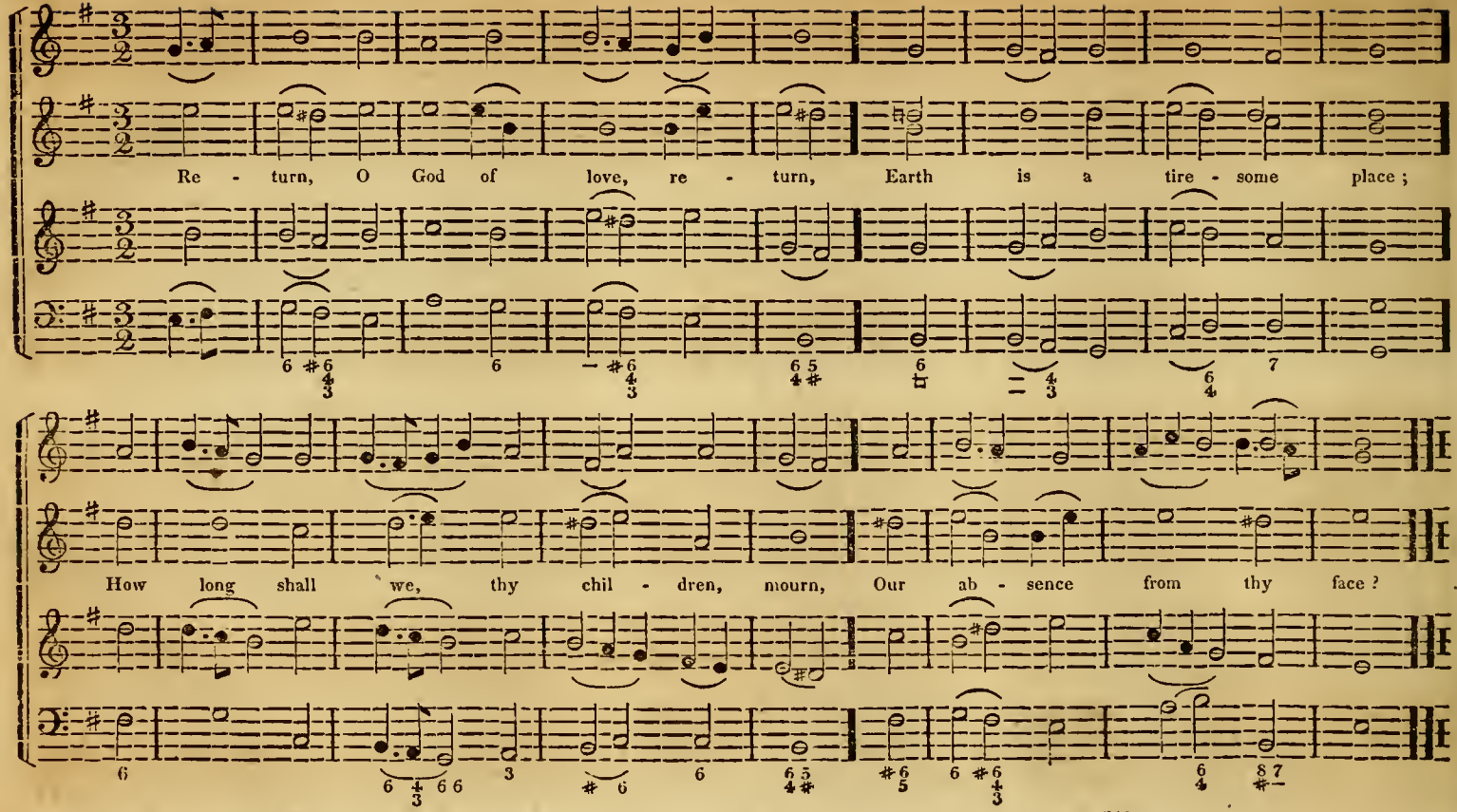

96.
DEVIZES. C. M. Newly arranged. Tucker.
Second Treble.
A - wake, my soul, a - rise, my tongue, Pre - pare a tune - ful voice; In God, the life of
all my joys, A - loud will I re - joice, A - loud will I re - joice.

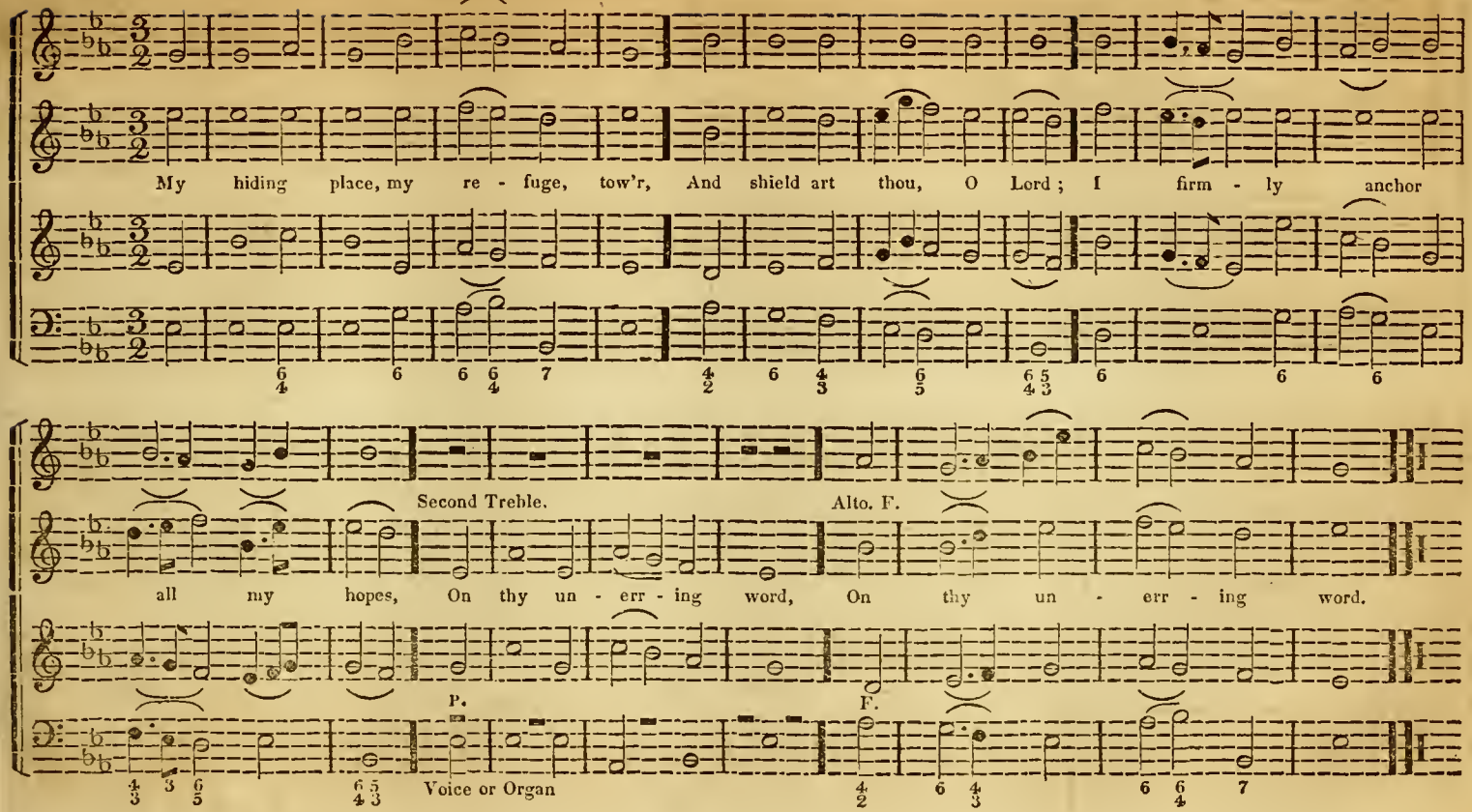
Second Treble.

Early, my God, without delay, I haste to seek thy face; My thirsty spirit faints away— My thirsty spirit faints away, Without thy cheering grace.

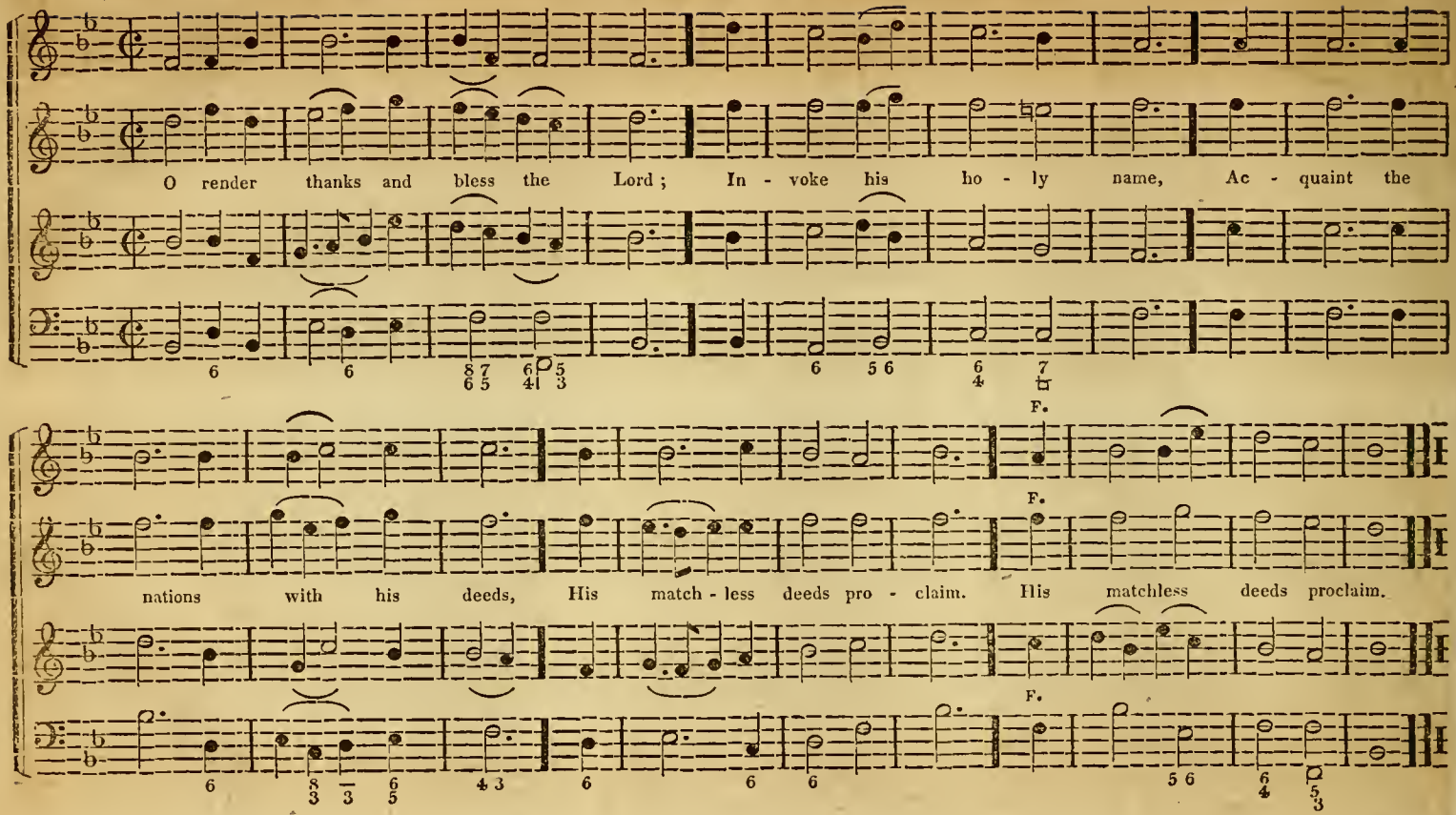
92. ASYLUM. C. M. Wm. Horsley.

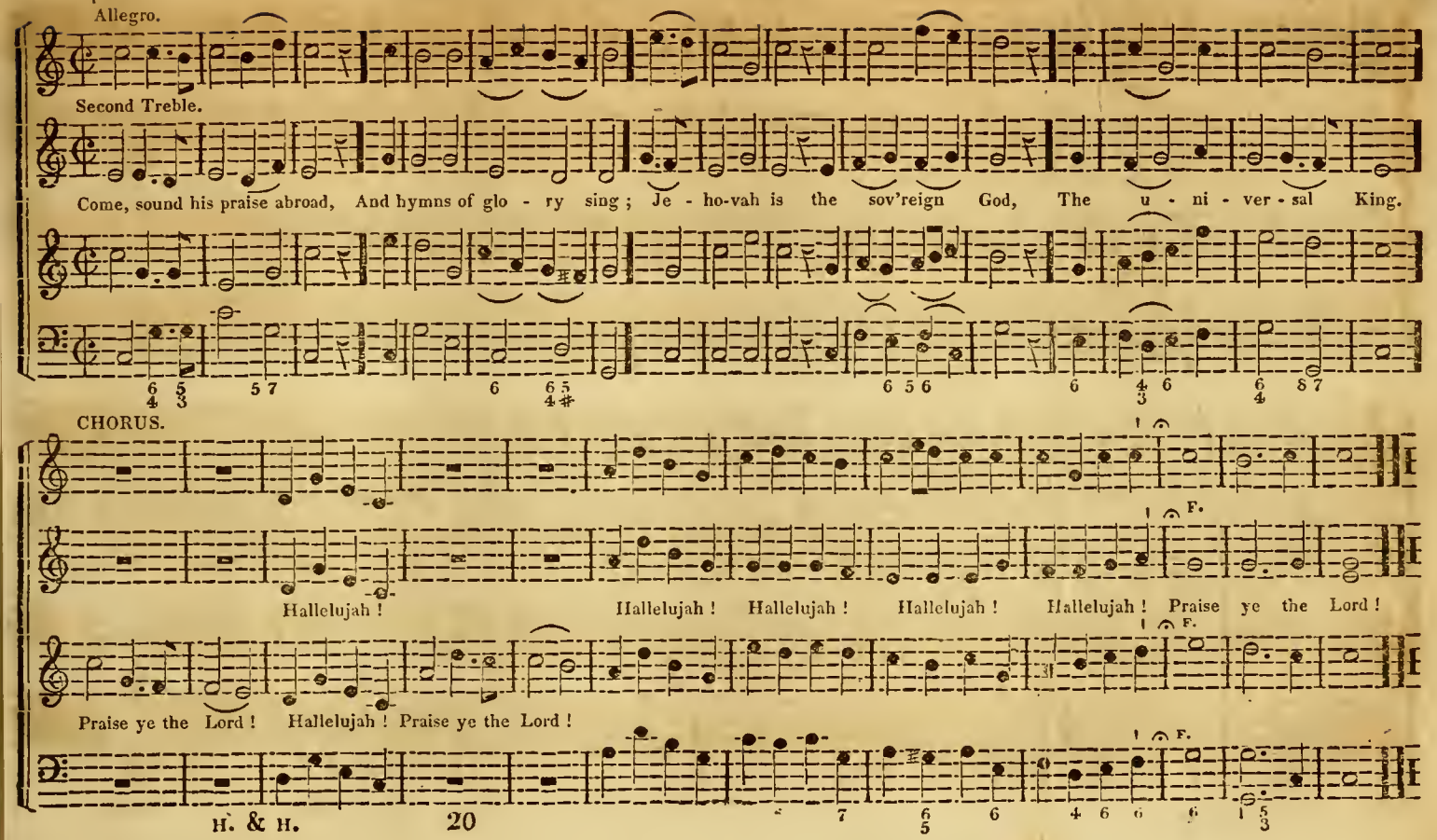
Thee I'll ex - tol, my God and King, Thy endless praise proclaim; This tribute daily I will bring, And ev - er bless thy name.


Re - turn, O God of love, re - turn, Earth is a tire - some place ;
How long shall we, thy chil - dren, mourn, Our ab - sence from thy face ?


My hiding place, my re - fuge, tow'r, And shield art thou, O Lord; I firm - ly anchor
Second Treble.
Alto. F.
all my hopes, On thy un - err - ing word, On thy un - err - ing word.
P.
F.
Voice or Organ

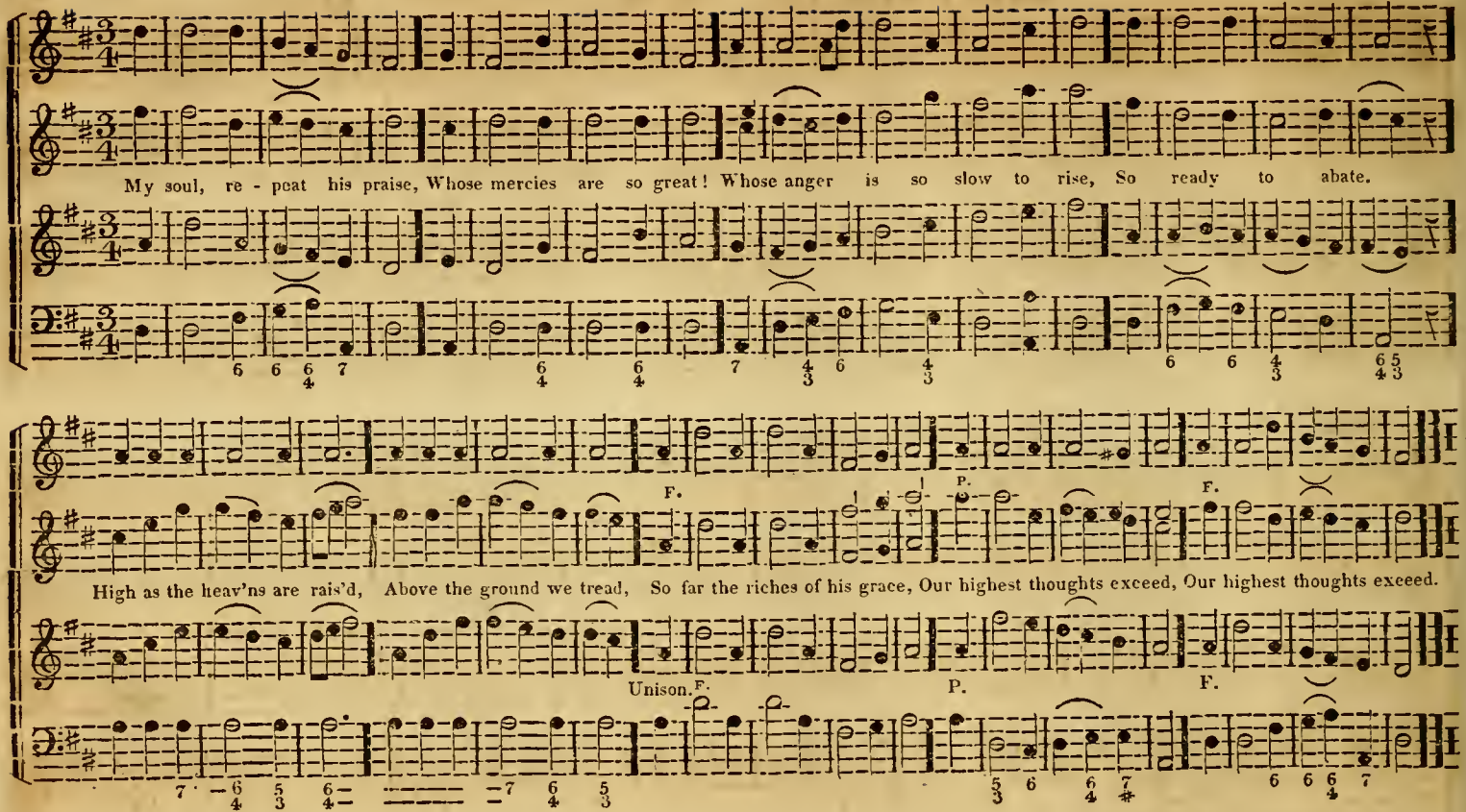
BROOMSGROVE. C. M.




Allegro.
Second Treble.
Come, sound his praise abroad, And hymns of glo - ry sing; Je - ho-vah is the sov'reign God, The u - ni - ver - sal King.
CHORUS.
Hallelujah! Hallelujah! Hallelujah! Hallelujah! Hallelujah! Praise ye the Lord!
Praise ye the Lord! Hallelujah! Praise ye the Lord!
F.

PELHAM. S. M.

Giardini.



88. **MOUNT EPHRAIM.** S. M. Milgrove.

Your harps, ye trembling saints, Down from the willows take! Loud to the praise of love divine, Bid ev' - ry string awake!

72. * **WESTMINSTER.** S. M. Dr. Boyce.

Behold the lofty sky, Declares its Maker, God; And all the starry works on high, Pro - claim his pow'r abroad!

* A new arrangement of this Tune, much better for general adaptation, will be found on page 158.

76. **St. THOMAS. S. M.** A. Williams.

High as the heav'ns are rais'd A - bove the ground we tread, So far the riches of his grace, Our highest thoughts exceed.

72. **DOVER. S. M.**

Great is the Lord our God, And let his praise be great! He makes his church his blest abode, His most de - light - ful seat.

80. **EASTBURN.** S. M. Harwood.

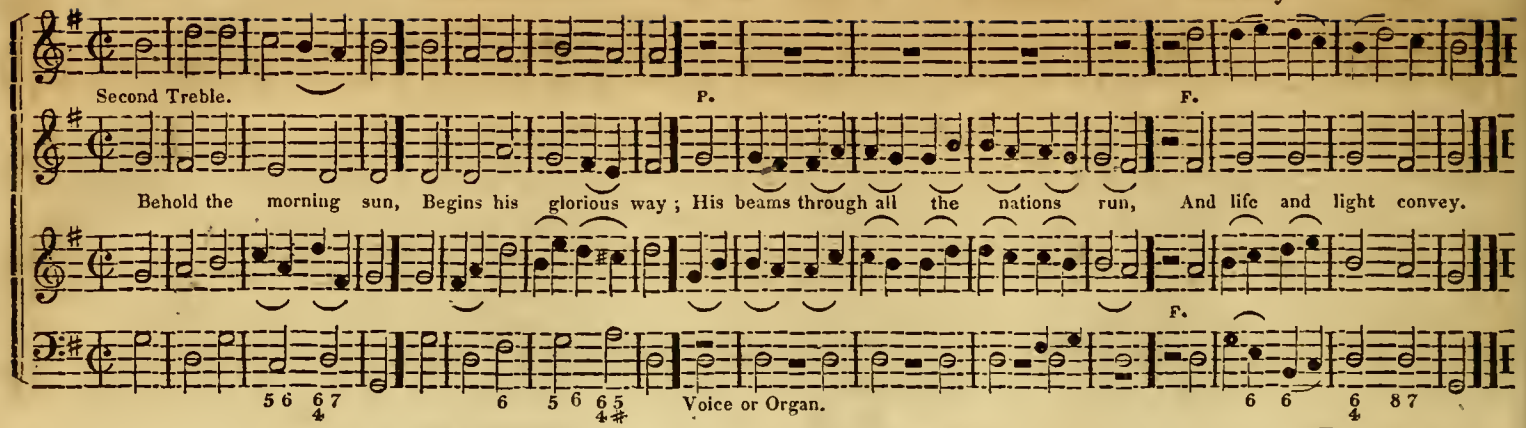
To God, in whom I trust, I lift my heart and voice! O let me not be put to shame, Nor let my foes rejoice!

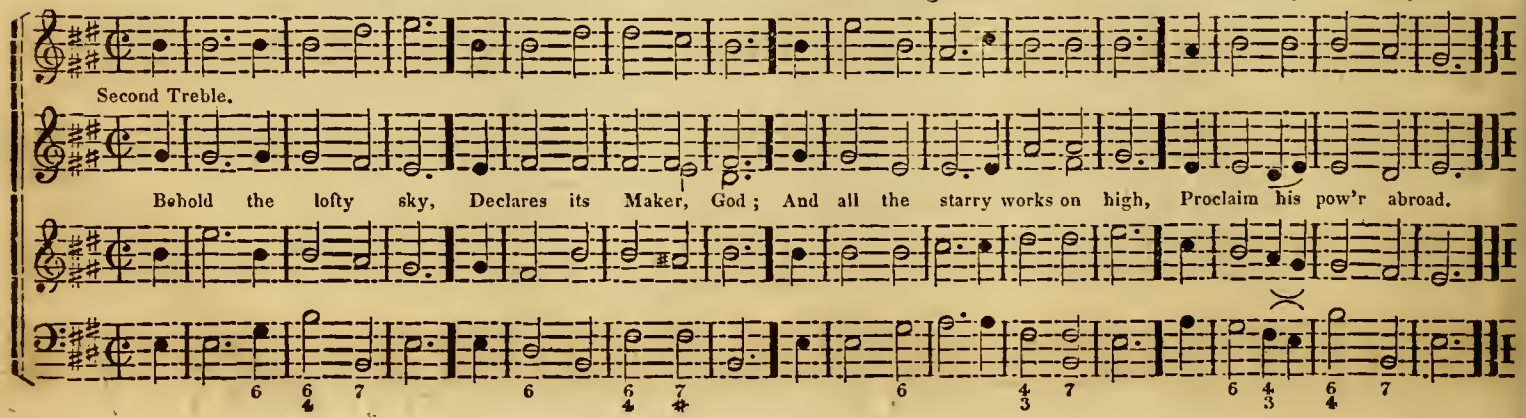
80. **CLAPTON.** S. M. Jones.

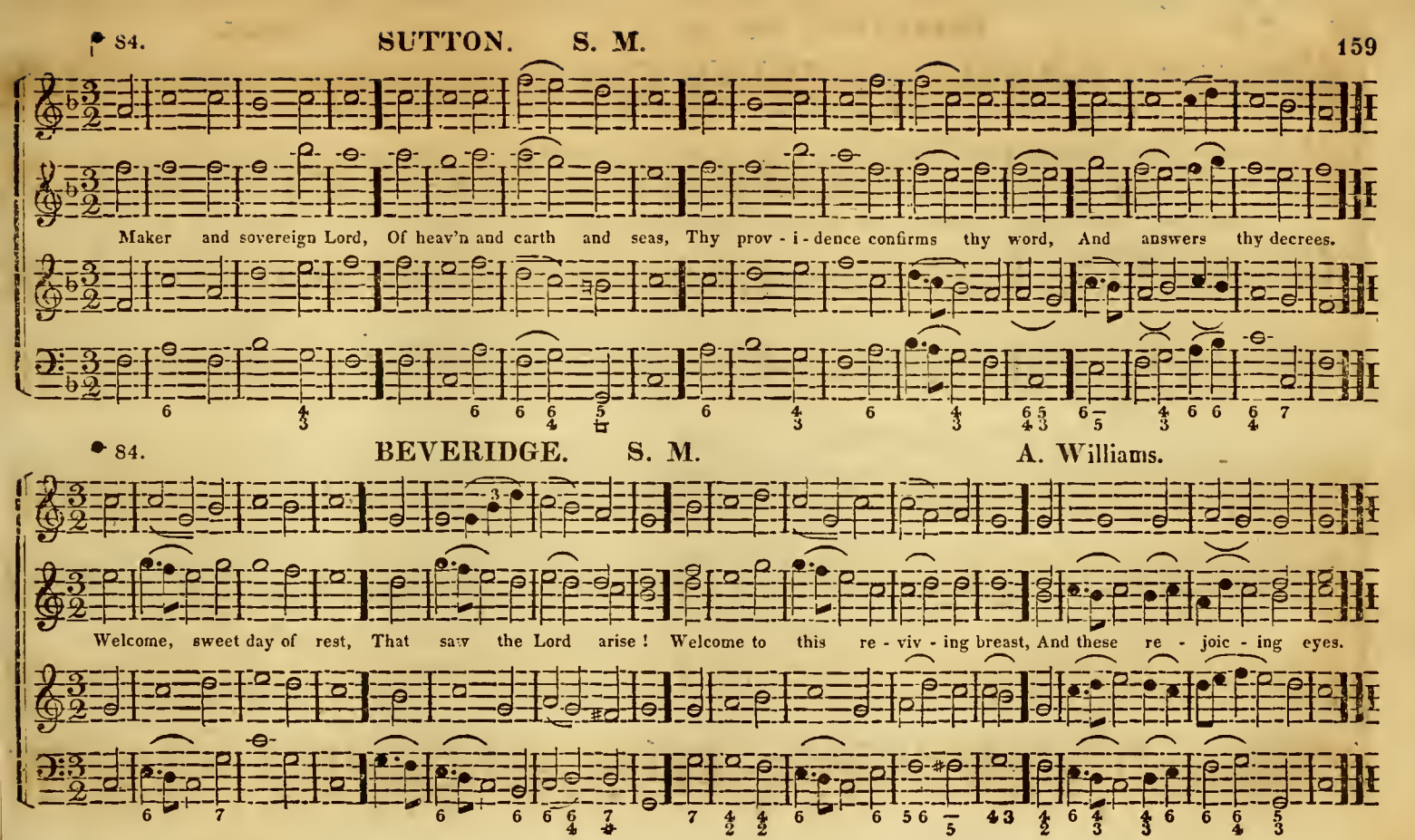
Maestoso.

Thy name, Almighty Lord, Shall sound through distant lands: Great is thy grace and sure thy word; Thy truth for - ev - er stands.

Tasto. Unison. Tasto. Unison.


76.
SHIRLAND. S. M.
Stanley.
Second Treble.
P.
F.
Behold the morning sun, Begins his glorious way; His beams through all the nations run, And life and light convey.
F.
Voice or Organ.


WESTMINSTER. S. M. New arrangement. From a Chant by Dr. Boyce.
Second Treble.
Behold the lofty sky, Declares its Maker, God; And all the starry works on high, Proclaim his pow'r abroad.


84. SUTTON. S. M.
Maker and sovereign Lord, Of heav'n and earth and seas, Thy prov - i - dence confirms thy word, And answers thy decrees.
84. BEVERIDGE. S. M. A. Williams.
Welcome, sweet day of rest, That saw the Lord arise! Welcome to this re - viv - ing breast, And these re - joic - ing eyes.

UTICA. S. M.

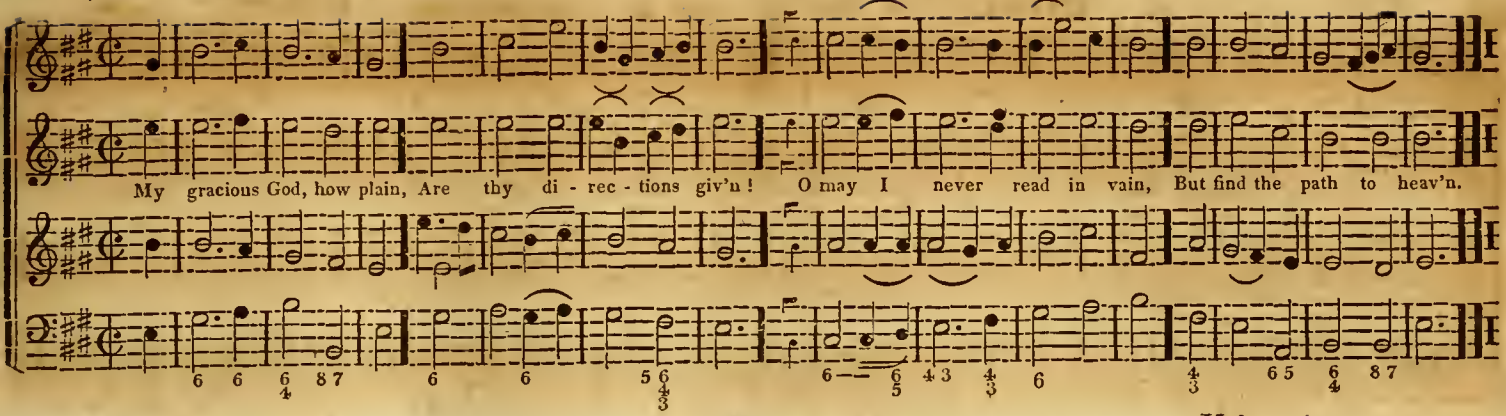
L. Mason.

Behold the lofty sky, Declares its Maker, God; And all the starry works on high, Proclaim his pow'r abroad.

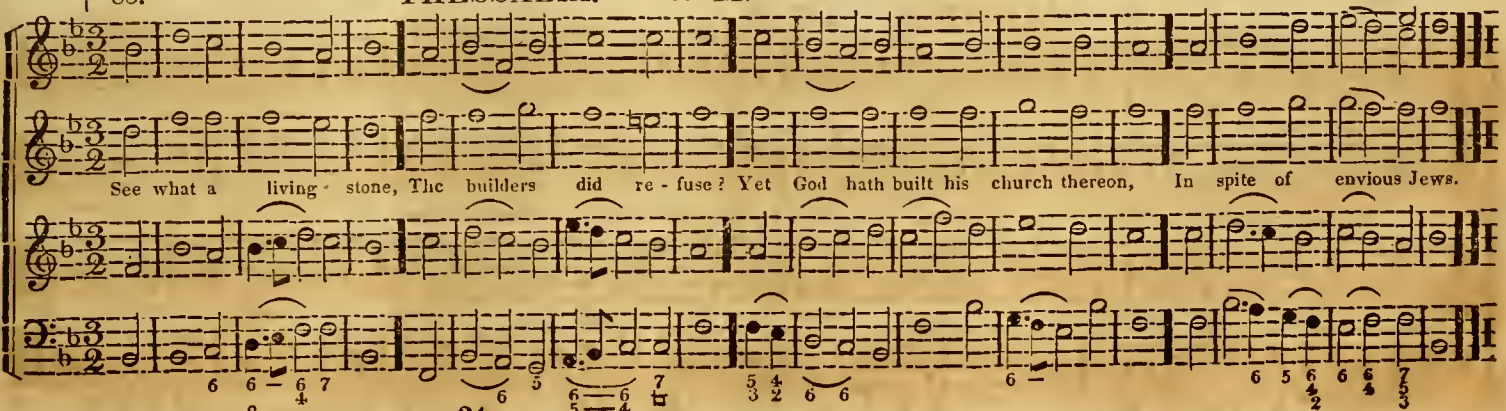
BARNWELL. S. M.

My soul, repeat his praise, Whose mercies are so great; Whose anger is so slow to rise, So rea - dy to abate.

80. MORNINGTON. S. M. Lord Mornington.



88. THESSALIA. S. M. Holt.

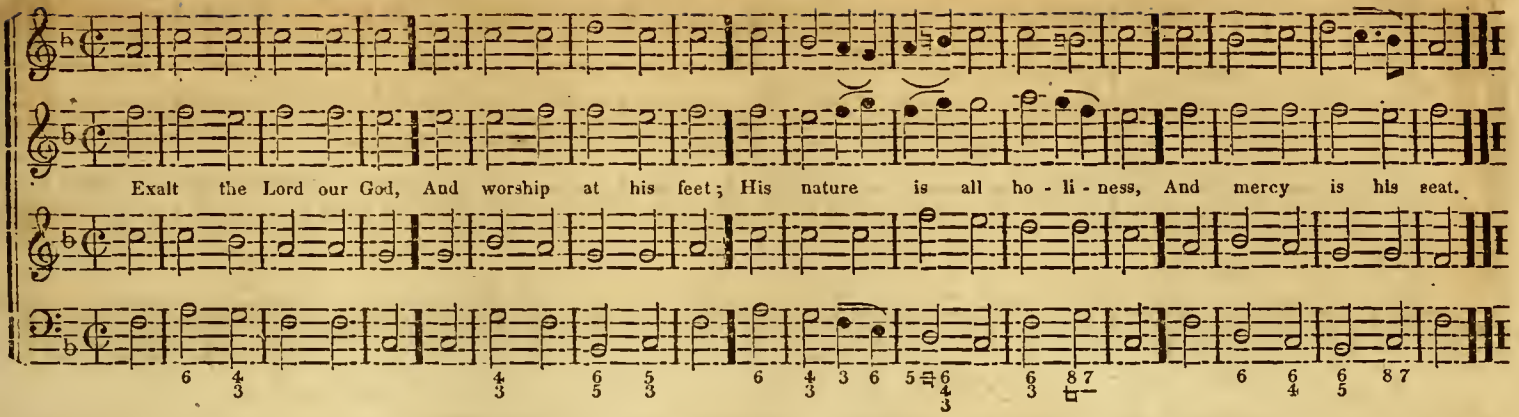


76. **INVOCATION.** S. M. Lockhart.

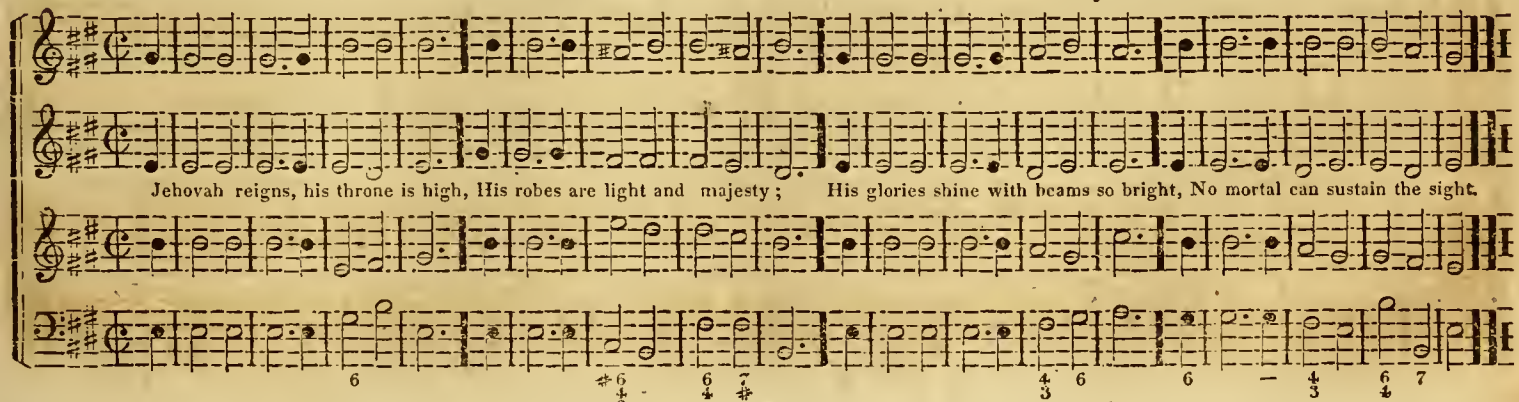
Come, Holy Spirit, come, Let thy bright beams a - rise, Dispel the darkness from our minds, And open all our eyes!

88. **FAIRFIELD.** S. M. R. Harrison.

Let diff'ring nations join, To celebrate thy fame; And all the world, O Lord, combine, To praise thy glorious name!



RANDALL. L. M. Chant by Dr. Randall.



GREENFIELD. C. M.

Begin, my soul, the lofty strain, In solemn accent sing A sacred hymn of grateful praise, To heav'n's Almighty King.

SPRINGFIELD. L. M.

The saffron tints of morn appear, And glow across the blushing east; The brilliant orb of day is near, To dis - si - pate the ling'ring mist.

80. **WATCHMAN.** S. M. Leach.

My soul with patience waits, For thee, the living God; My hopes are on thy promise built, Thy nev - er failing word.

60. **AYLESBURY.** S. M. Dr. Green.

From lowest depths of woe, To God I send my cry: Lord, hear my sup - pli - cat-ing voice, And gra - cious - ly re - ply.

80.

LITTLE MARLBOROUGH. S. M.

To God, in whom I trust, I lift my heart and voice; O let me not be put to shame, Nor let my foes re - joice.

80.

DUNBAR. S. M.

Corelli.

Grave.

When overwhelm'd with grief, My heart within me dies, Helpless and far from all re - lief, To heav'n I lift my eyes.

♩ 60. **YARMOUTH.** S. M. Dr. Wainwright.

For my desponding soul, What comfort shall I find; Where is the sov'reign healing balm, For an af - flict - ed mind?

♩ 60. **St. BRIDE's.** S. M. Dr. Howard.

Lamentevole.

And must this body die? This mortal frame decay? And must these ac - tive limbs of mine, Lie mould'ring in the clay?

92. **PECKHAM. S. M.** Isaac Smith.

How pleas'd was I to hear The friends of Zi - - - on say,

Now to her courts let us re - pair, And keep the sol - emn day.

HUDSON. S. M.

R. Harrison.

Ye saints, in concert join, Your tuneful voices raise; And cel - e - brate in songs divine, Your great Cre - a-tor's praise.

FROOME. S. M.

I Husband.

SS.

P. F.

Ye saints, in concert join, Your tuneful voic - es raise; And celebrate in songs divine, Your great Creator's praise, Your great Creator's praise.

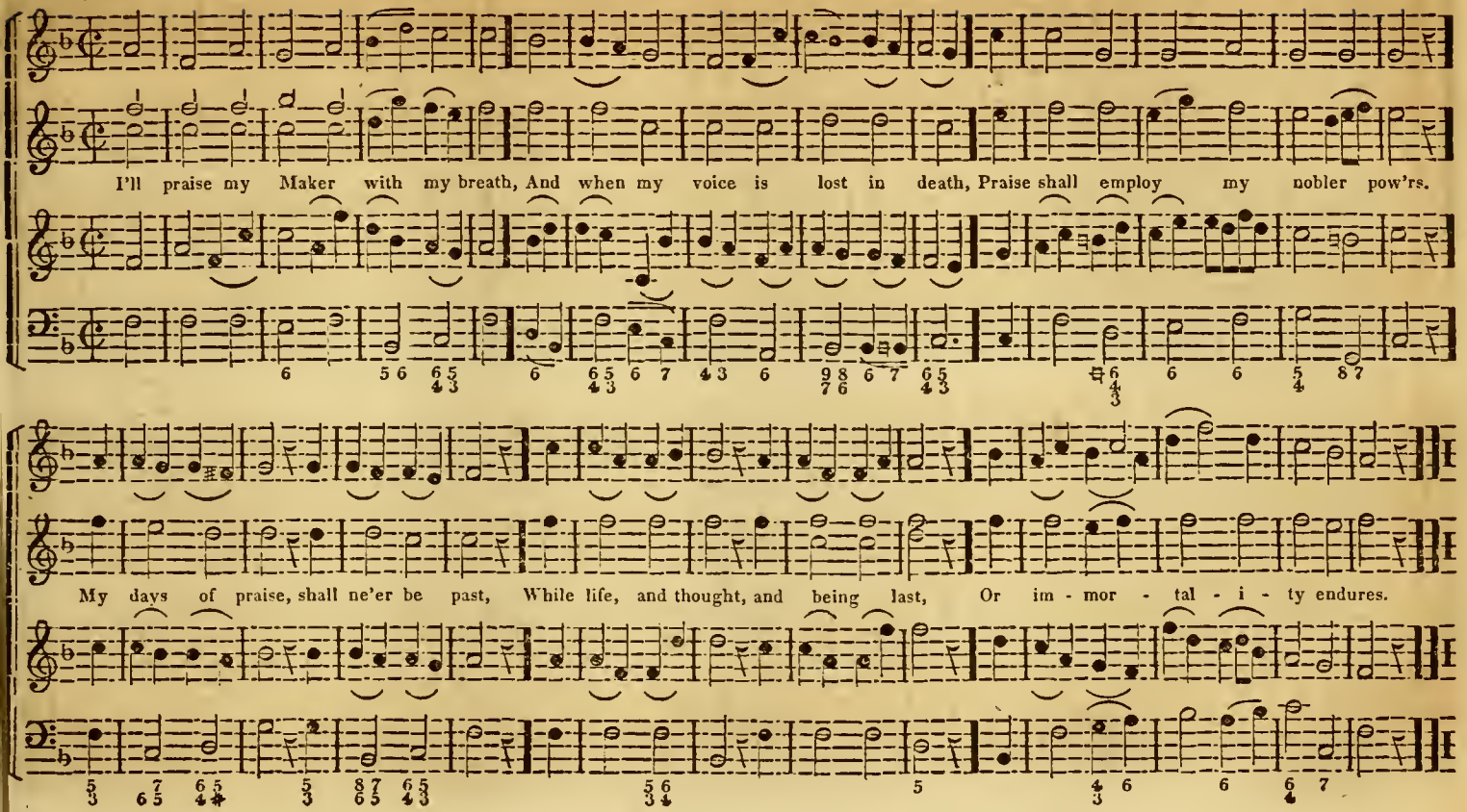
P. F.

Voice or Organ.

BROOKLYN. L. P. M.

Let all the earth their voices raise, To sing a lofty psalm of praise, And bless the great Je - ho - vah's name!

His glory let the heathen know, His wonders to the nations show; And all his works of grace proclaim!


I'll praise my Maker with my breath, And when my voice is lost in death, Praise shall employ my nobler pow'rs.
My days of praise, shall ne'er be past, While life, and thought, and being last, Or im - mor - tal - i - ty endures.

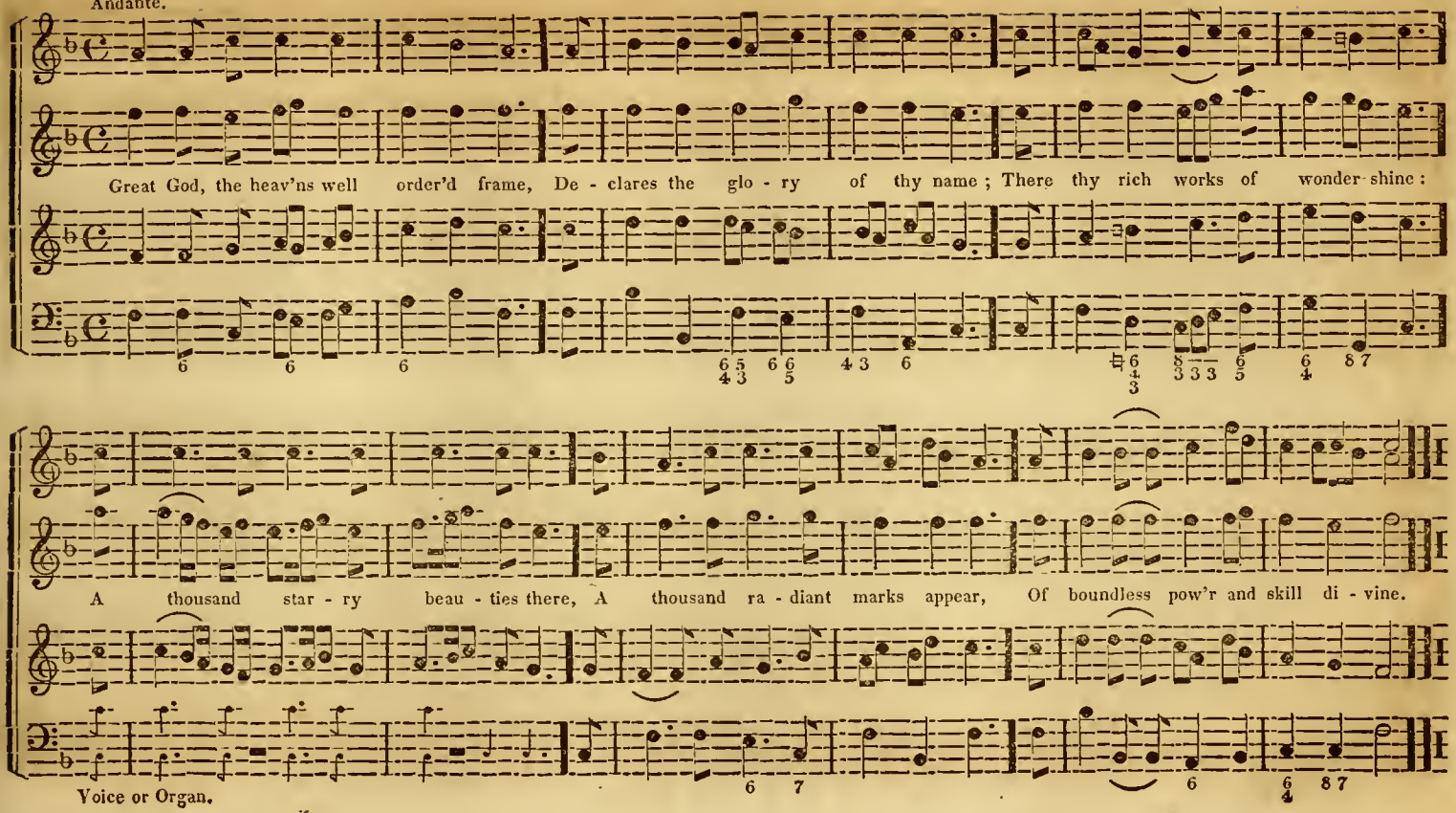
St. HELEN's. L. P. M.

Jennings.

Second Treble.

Let all the earth their voices raise, To sing a lof - ty hymn of praise, And bless the great Je - ho-vah's name!

His glo - ry let the heathen know; His wonders to the nations show; And all his works of grace proclaim.


Andante.
Great God, the heav'ns well order'd frame, De - clares the glo - ry of thy name; There thy rich works of wonder shine:
A thousand star - ry beau - ties there, A thousand ra - diant marks appear, Of boundless pow'r and skill di - vine.
Voice or Organ.

KEW. C. P. M. Dr. Randall.

The joyful morn, my God, is come, That calls me to thy honour'd dome, Thy presence to a - dore.

Second Treble. Alto.

My feet the summons shall at - tend, With willing steps thy courts ascend, And tread the hal - low'd floor.

Be - gin, my soul, th'ex - alt - ed lay, Let each en - rap - tur'd thought o - bey, And praise th'Almighty's name!

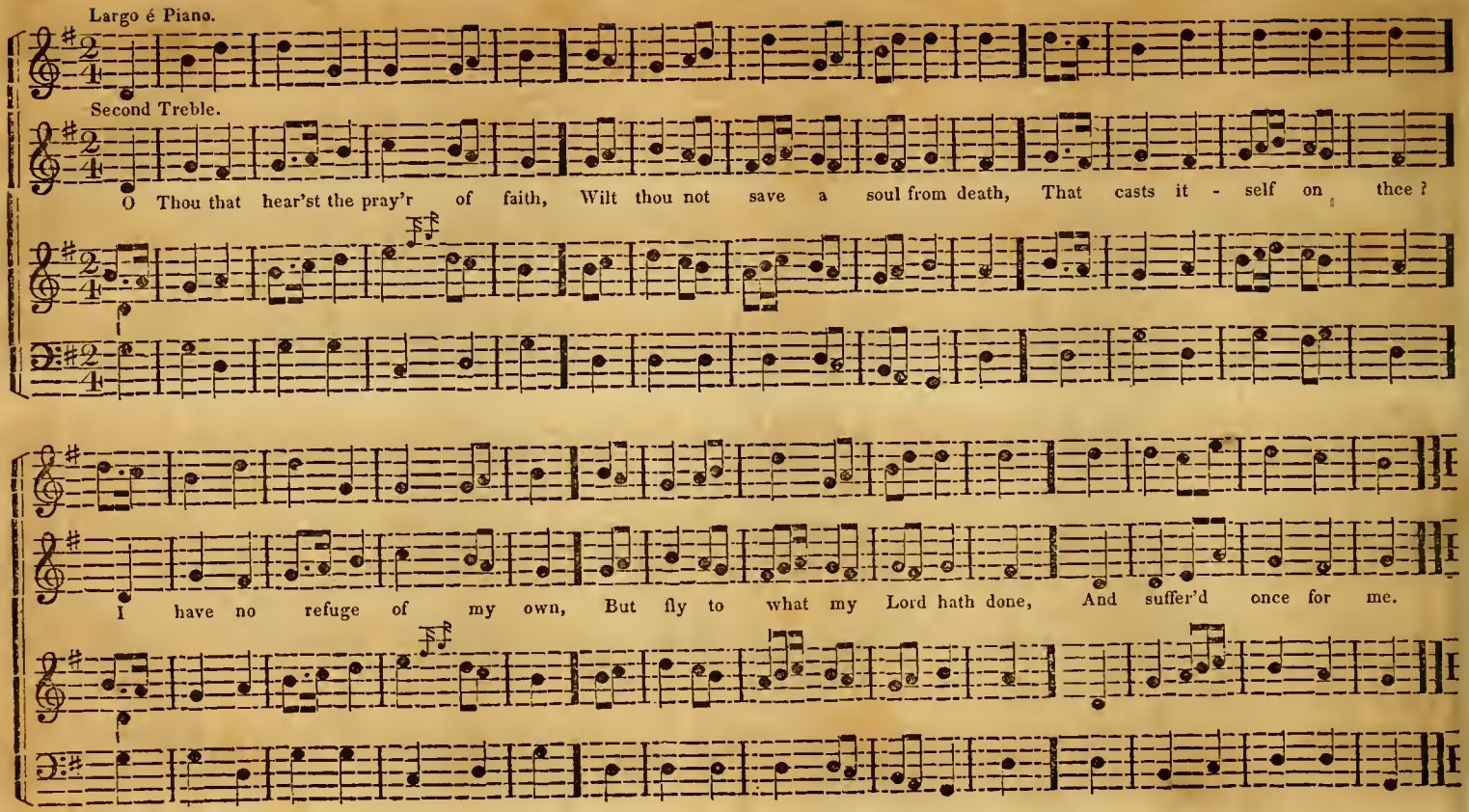
Second Treble.

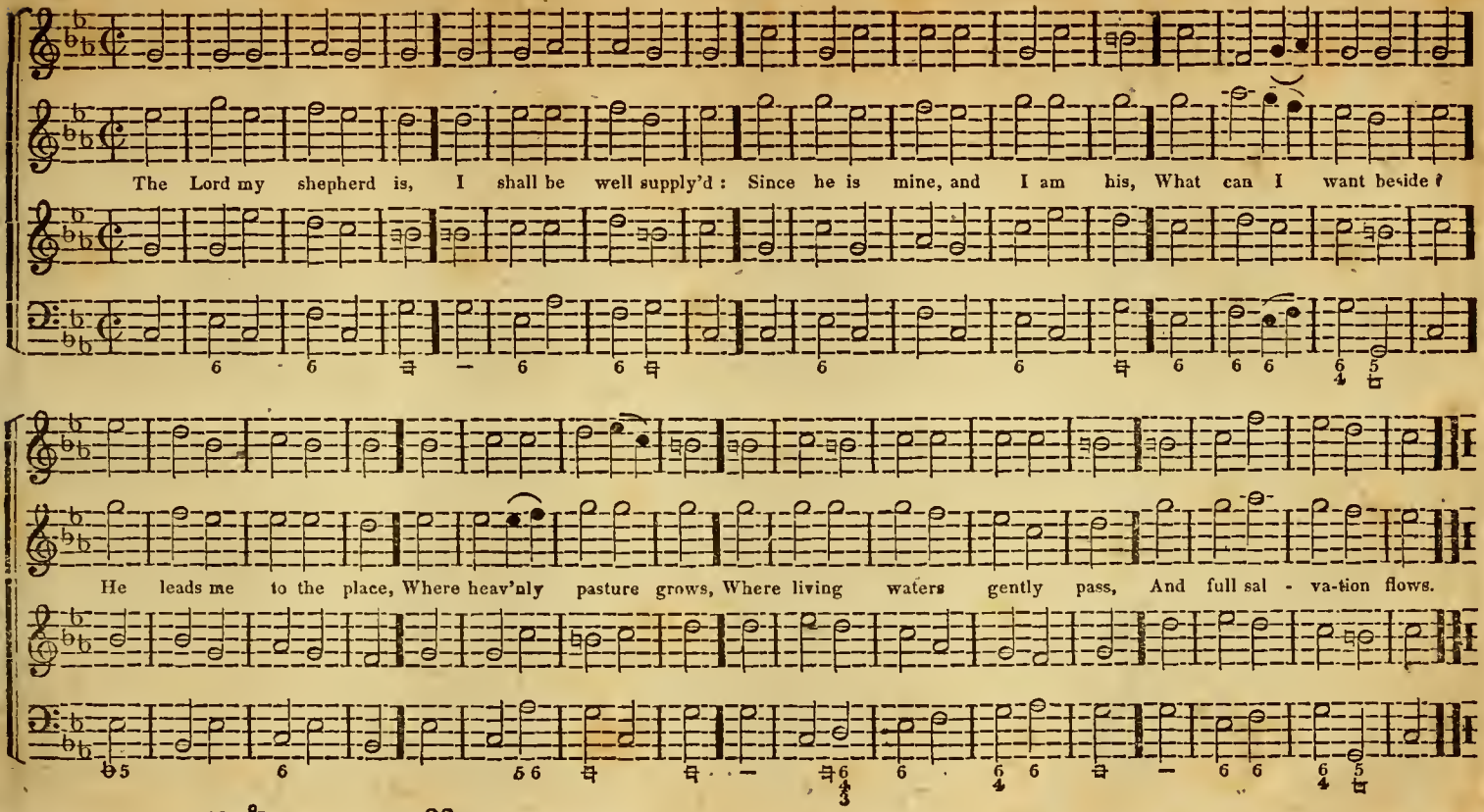
Alto.

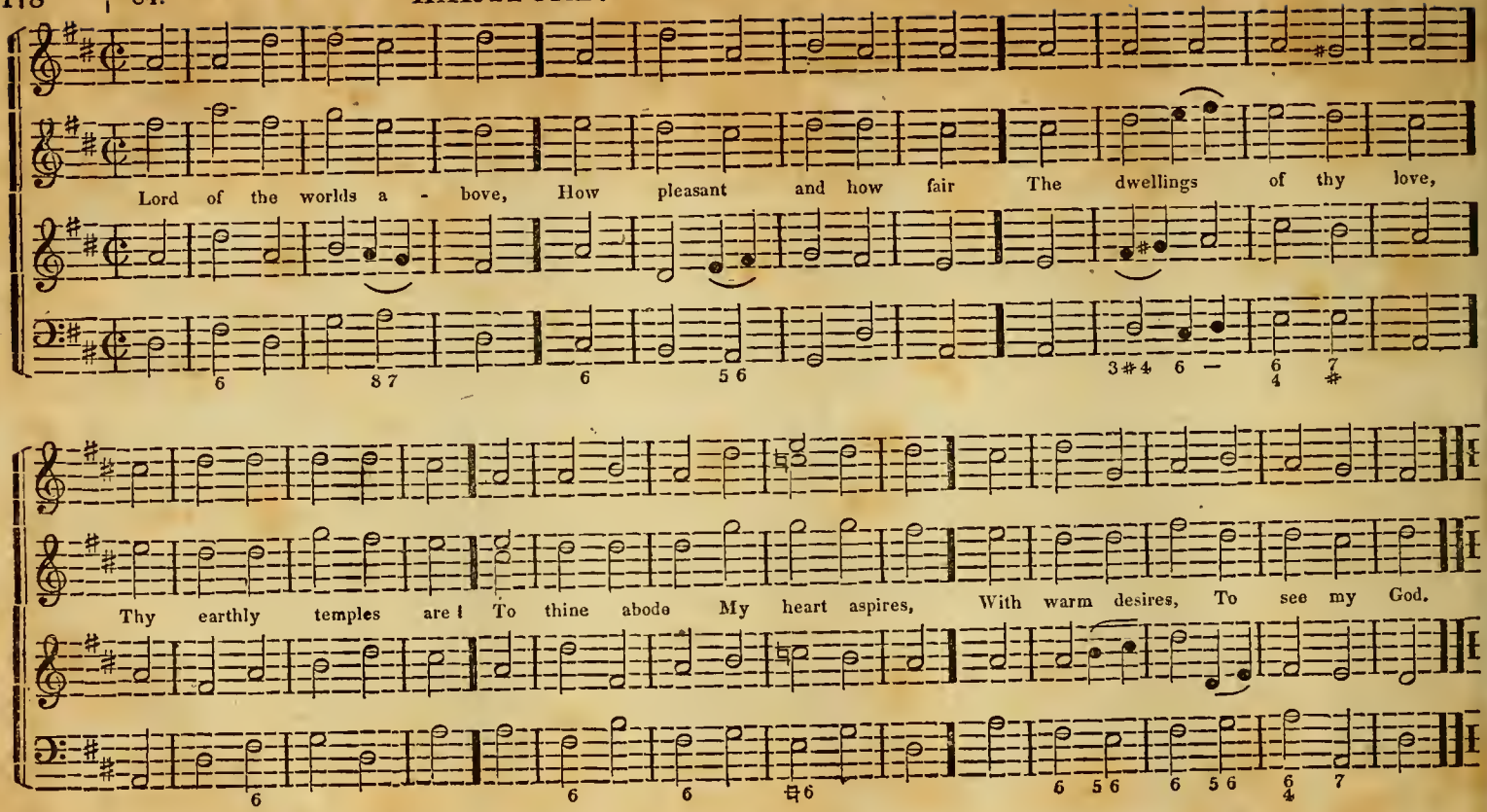
Lo! heav'n and earth, and seas and skies, In one me - lo - dious concert rise, To swell th'in - spir - ing theme.

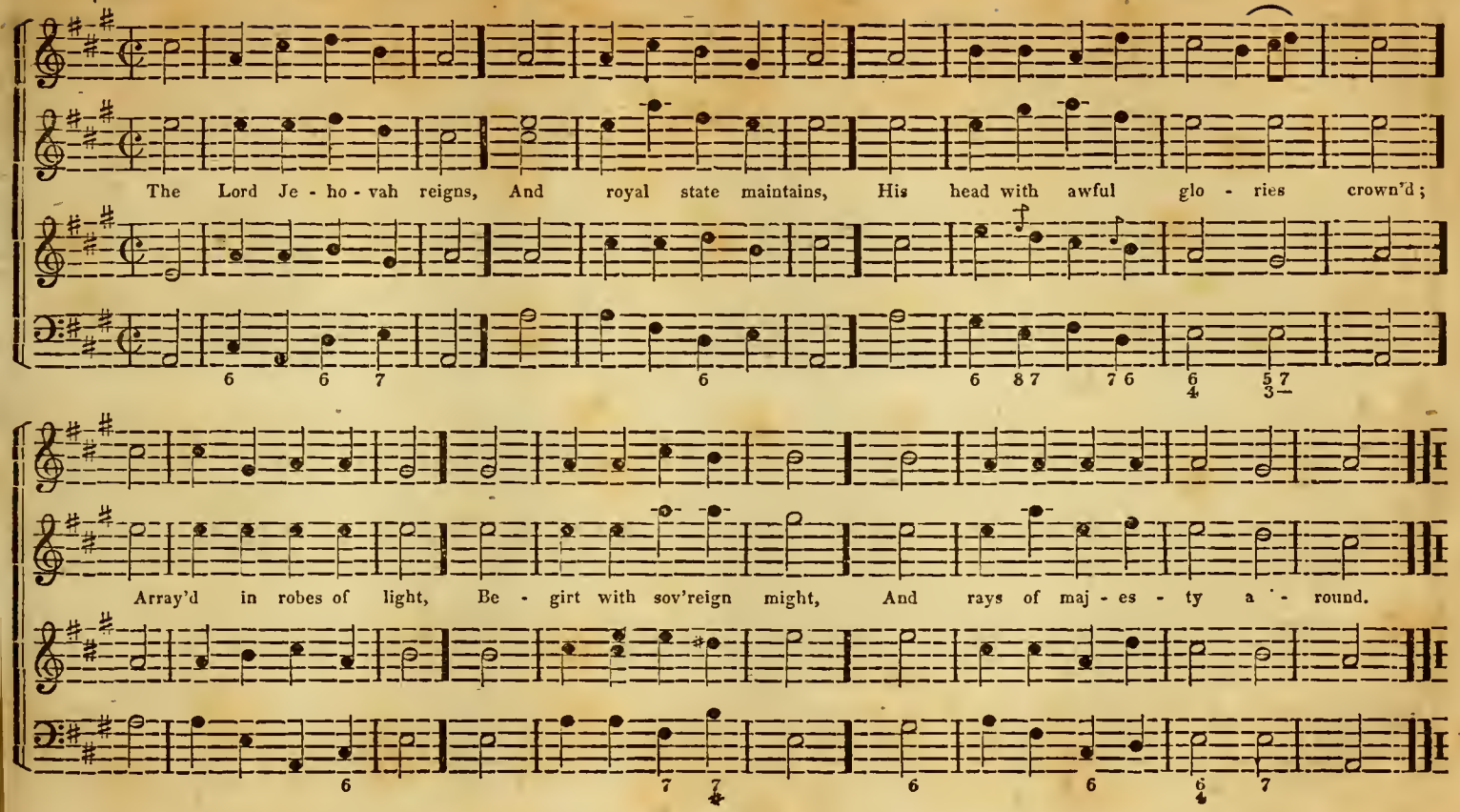
Voice or Organ.

AITHLONE. C. P. M. German Air.



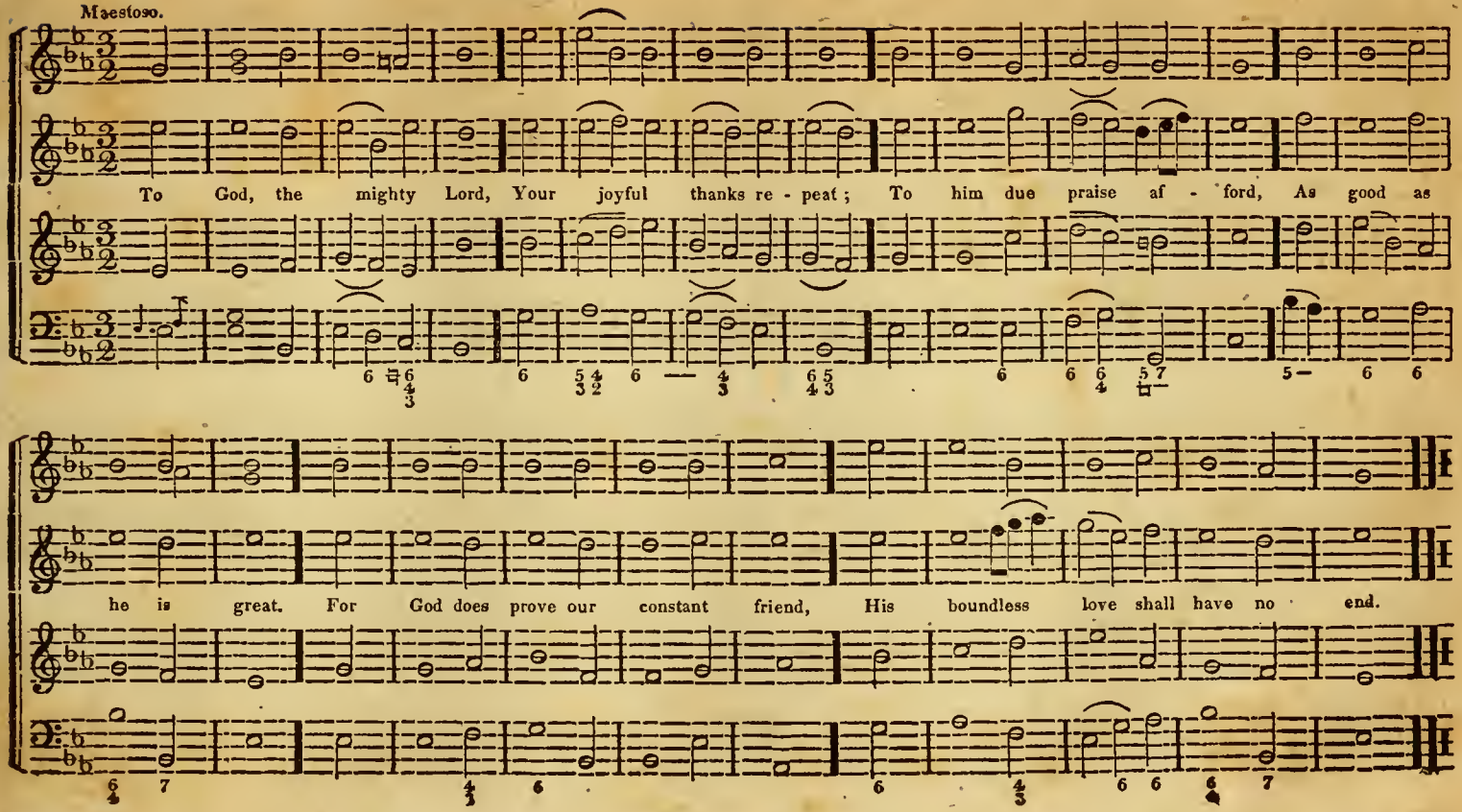

The Lord my shepherd is, I shall be well supply'd: Since he is mine, and I am his, What can I want beside?
He leads me to the place, Where heav'nly pasture grows, Where living waters gently pass, And full sal - va-tion flows.


Lord of the worlds a - bove, How pleasant and how fair The dwellings of thy love,
Thy earthly temples are! To thine abode My heart aspires, With warm desires, To see my God.


The Lord Je - ho - vah reigns, And royal state maintains, His head with awful glo - ries crown'd;
Array'd in robes of light, Be - girt with sov'reign might, And rays of maj - es - ty a - round.

How pleas - ant 'tis to see, Kin - dred and friends a - gree, Each in their proper sta - tion move,

And each ful - fil their part, With sym - pa - thiz - ing heart, In all the cares of life and love.


Maestoso.
To God, the mighty Lord, Your joyful thanks re - peat; To him due praise af - ford, As good as
he is great. For God does prove our constant friend, His boundless love shall have no end.

88.

TRIUMPH. H. M.

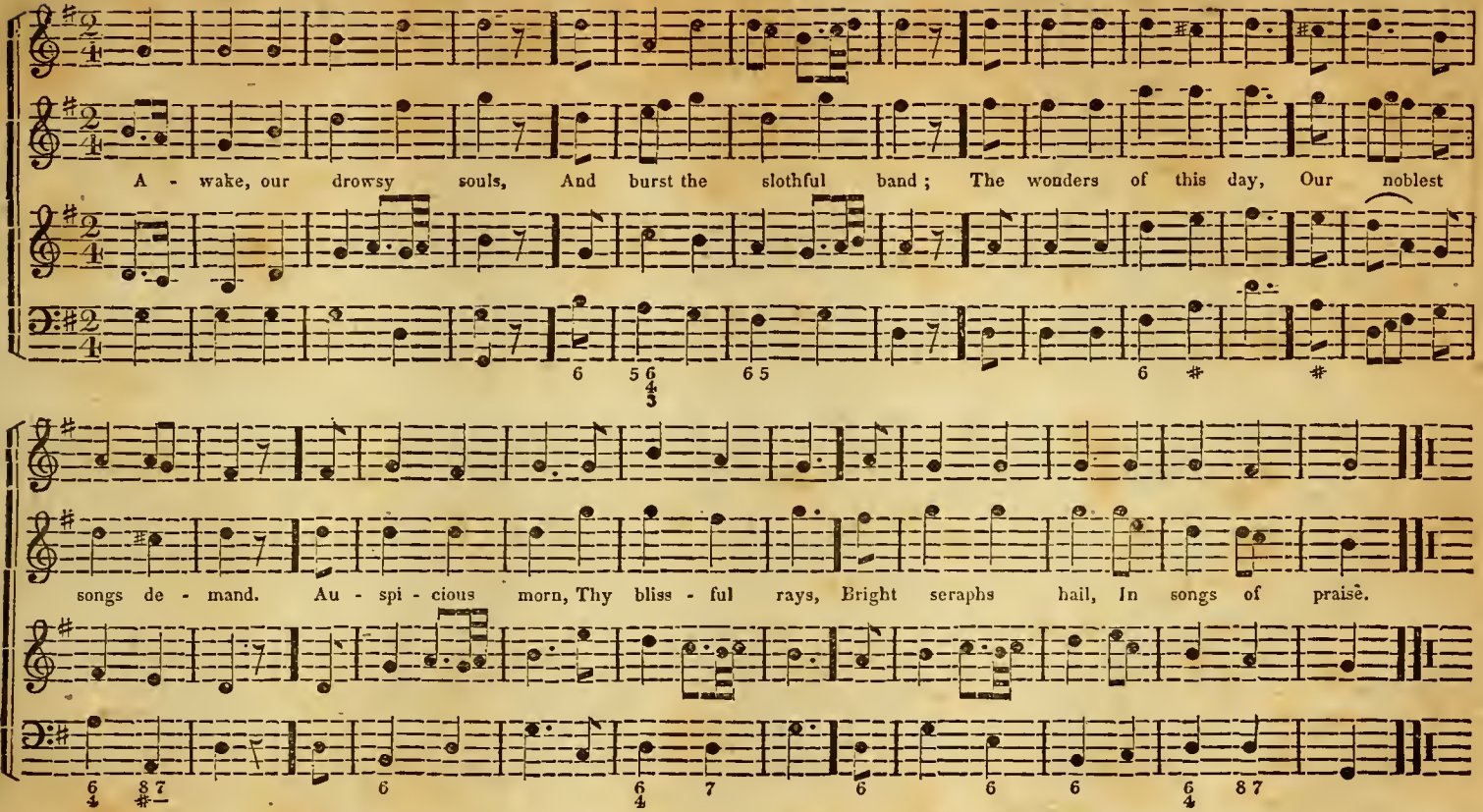
Lockhart.

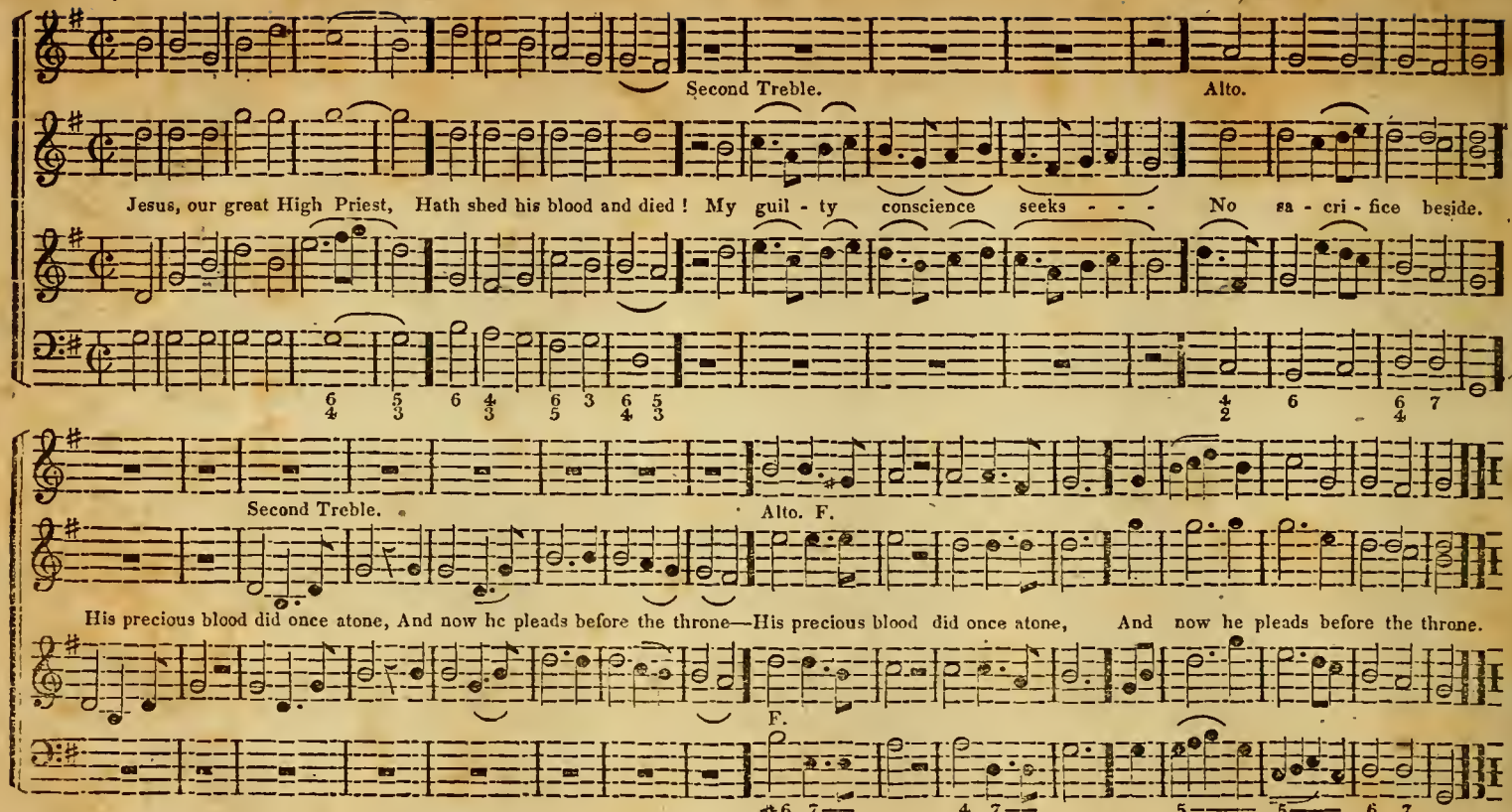
Maestoso.

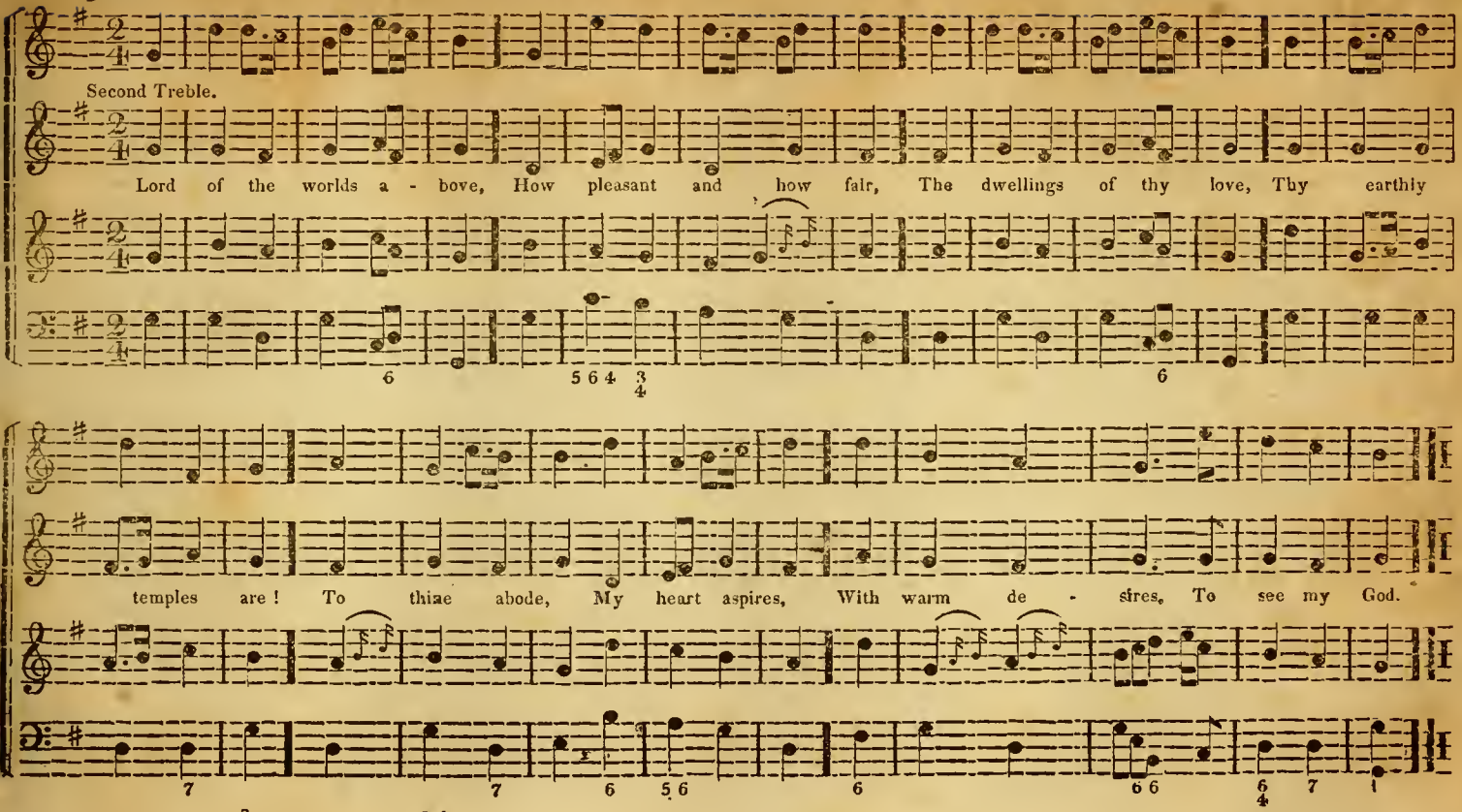
Re - joice! the Lord is King! Your God and King adore! Mortals, give thanks and sing, And triumph

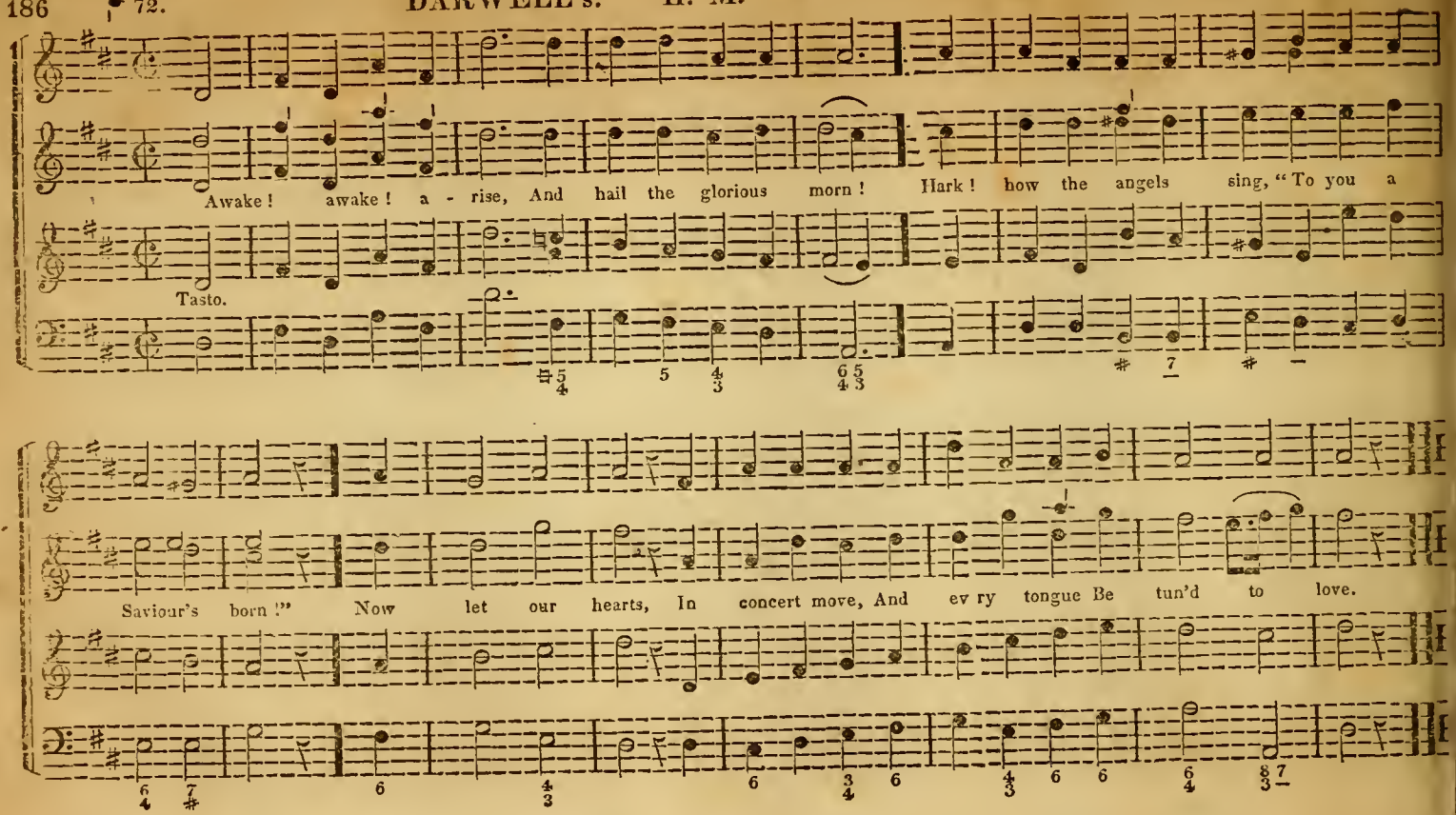
ev - er - more! Lift up your hearts, lift up your voice! Re - joice! a - gain, I say, re - joice!

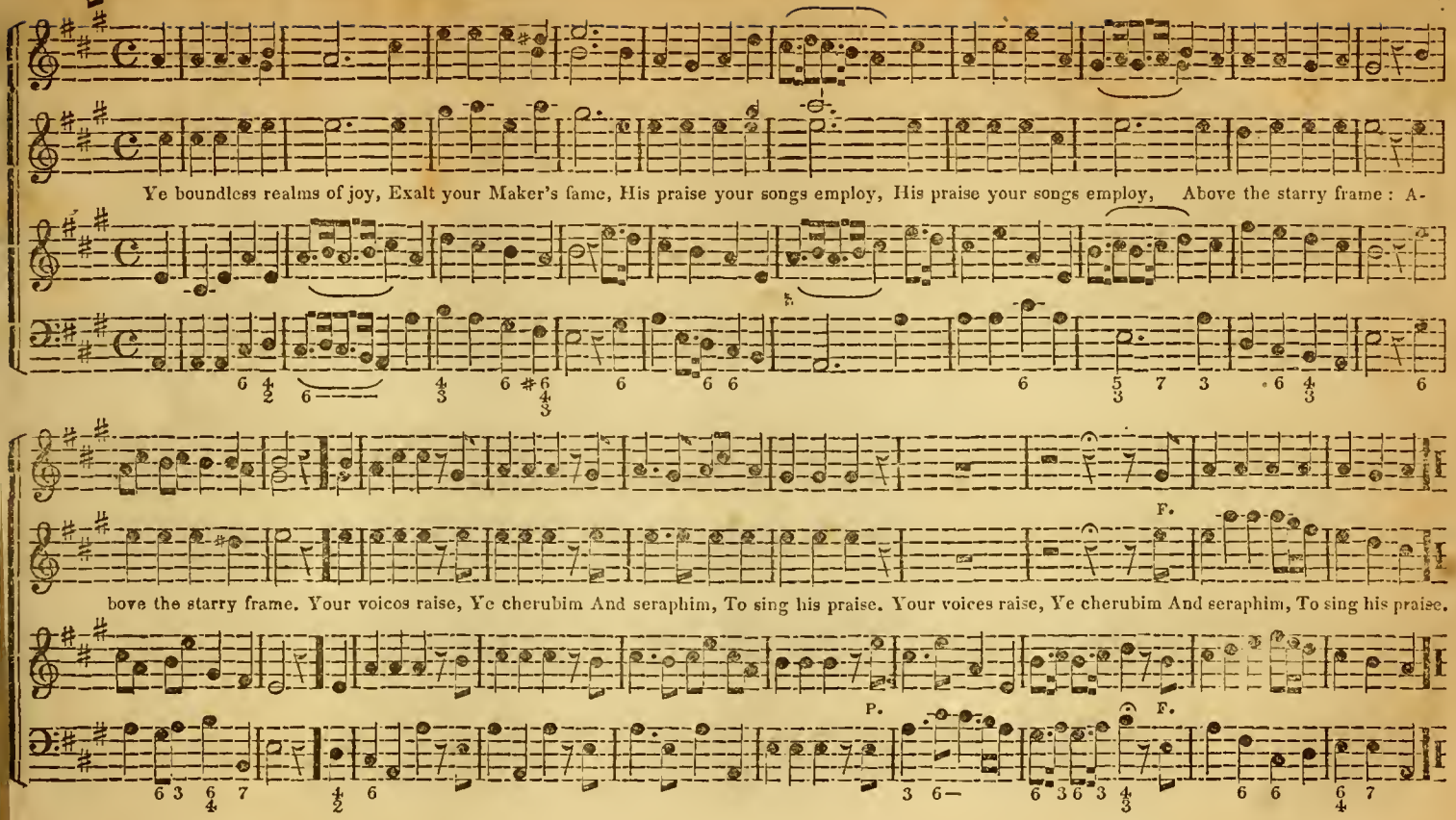
Tasto.

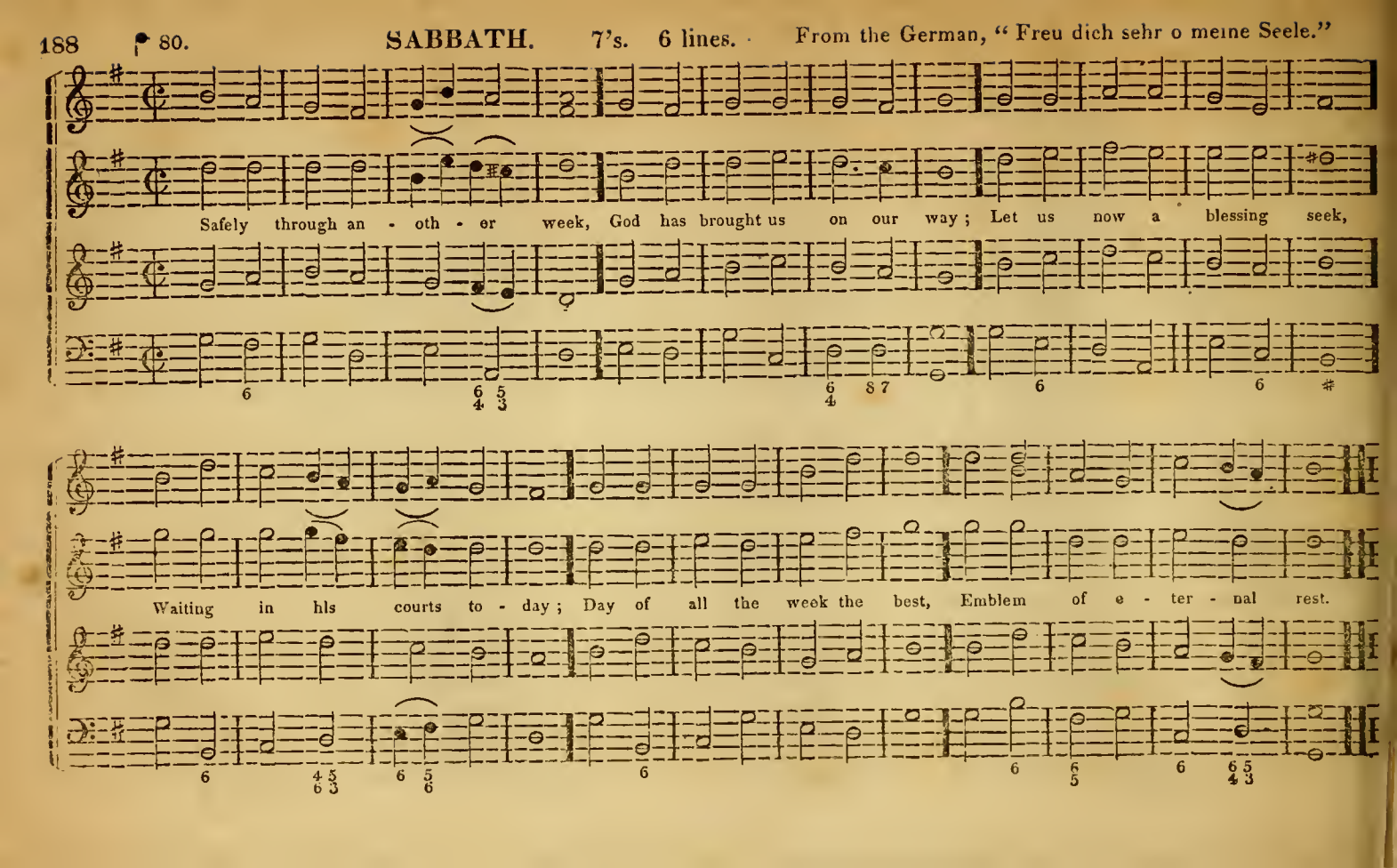

A - wake, our drowsy souls, And burst the slothful band; The wonders of this day, Our noblest
songs de - mand. Au - spi - cious morn, Thy bliss - ful rays, Bright seraphs hail, In songs of praise.

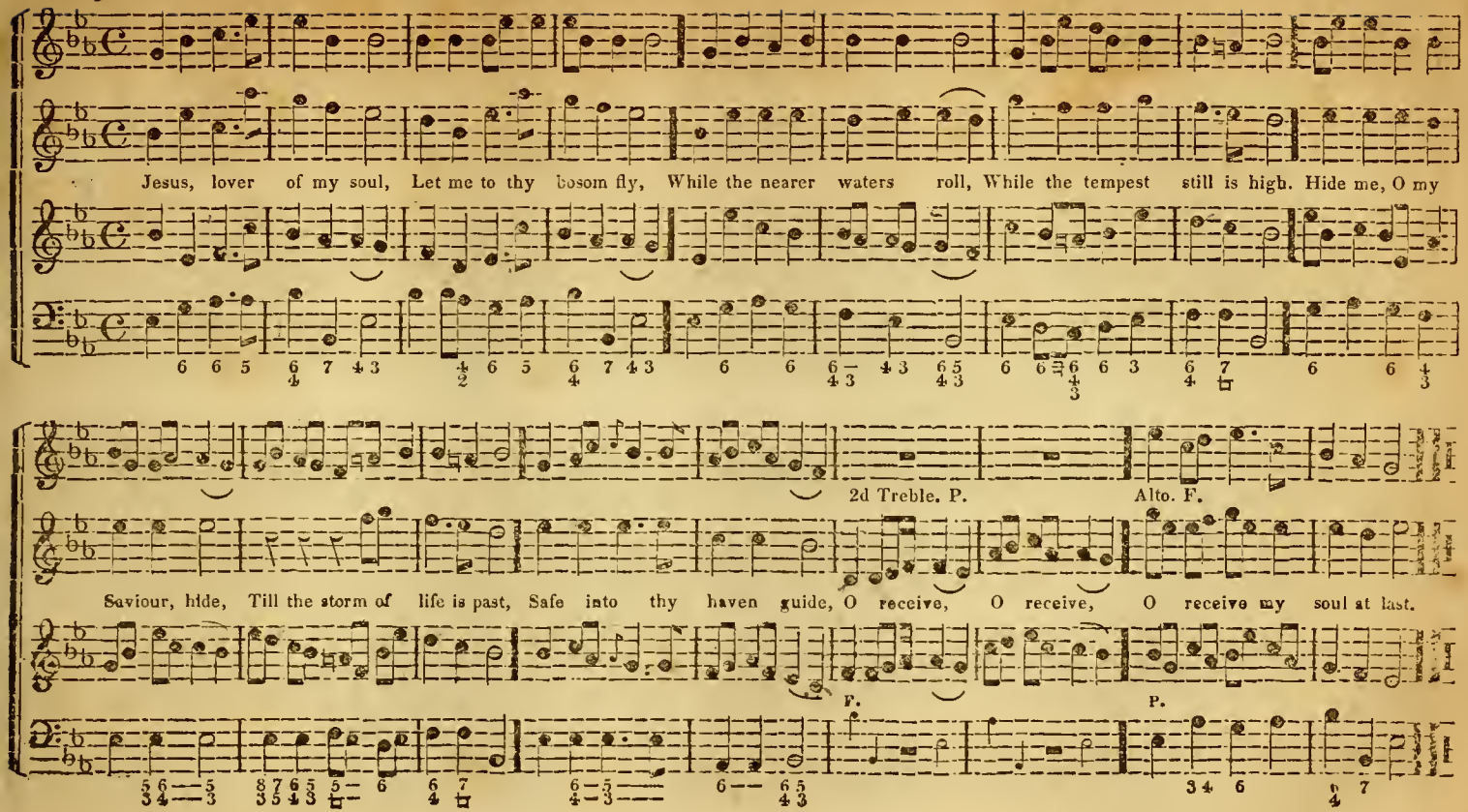

Second Treble.
Alto.
Jesus, our great High Priest, Hath shed his blood and died! My guil - ty conscience seeks - - - No sa - cri - fice beside.
Second Treble.
Alto. F.
His precious blood did once atone, And now he pleads before the throne—His precious blood did once atone, And now he pleads before the throne.
F.


Second Treble.
Lord of the worlds a - bove, How pleasant and how fair, The dwellings of thy love, Thy earthly
temples are! To thine abode, My heart aspires, With warm de - sires, To see my God.


72.
DARWELL's. H. M.
Rev. Dr. Darwell.
Awake! awake! a - rise, And hail the glorious morn! Hark! how the angels sing, "To you a
Tasto.
Saviour's born!" Now let our hearts, In concert move, And ev ry tongue Be tun'd to love.


Ye boundless realms of joy, Exalt your Maker's fame, His praise your songs employ, His praise your songs employ, Above the starry frame: A-
F.
bove the starry frame. Your voicos raise, Ye cherubim And seraphim, To sing his praise. Your voices raise, Ye cherubim And seraphim, To sing his praise.
P.
F.


80.
SABBATH. 7's. 6 lines. From the German, "Freu dich sehr o meine Seele."
Safely through an - oth - er week, God has brought us on our way; Let us now a blessing seek,
Waiting in his courts to - day; Day of all the week the best, Emblem of e - ter - nal rest.


Jesus, lover of my soul, Let me to thy bosom fly, While the nearer waters roll, While the tempest still is high. Hide me, O my
2d Treble. P.
Alto. F.
Saviour, hide, Till the storm of life is past, Safe into thy haven guide, O receive, O receive, O receive my soul at last.
F.
P.

PLEYEL's HYMN. Sevens. Pleyel.

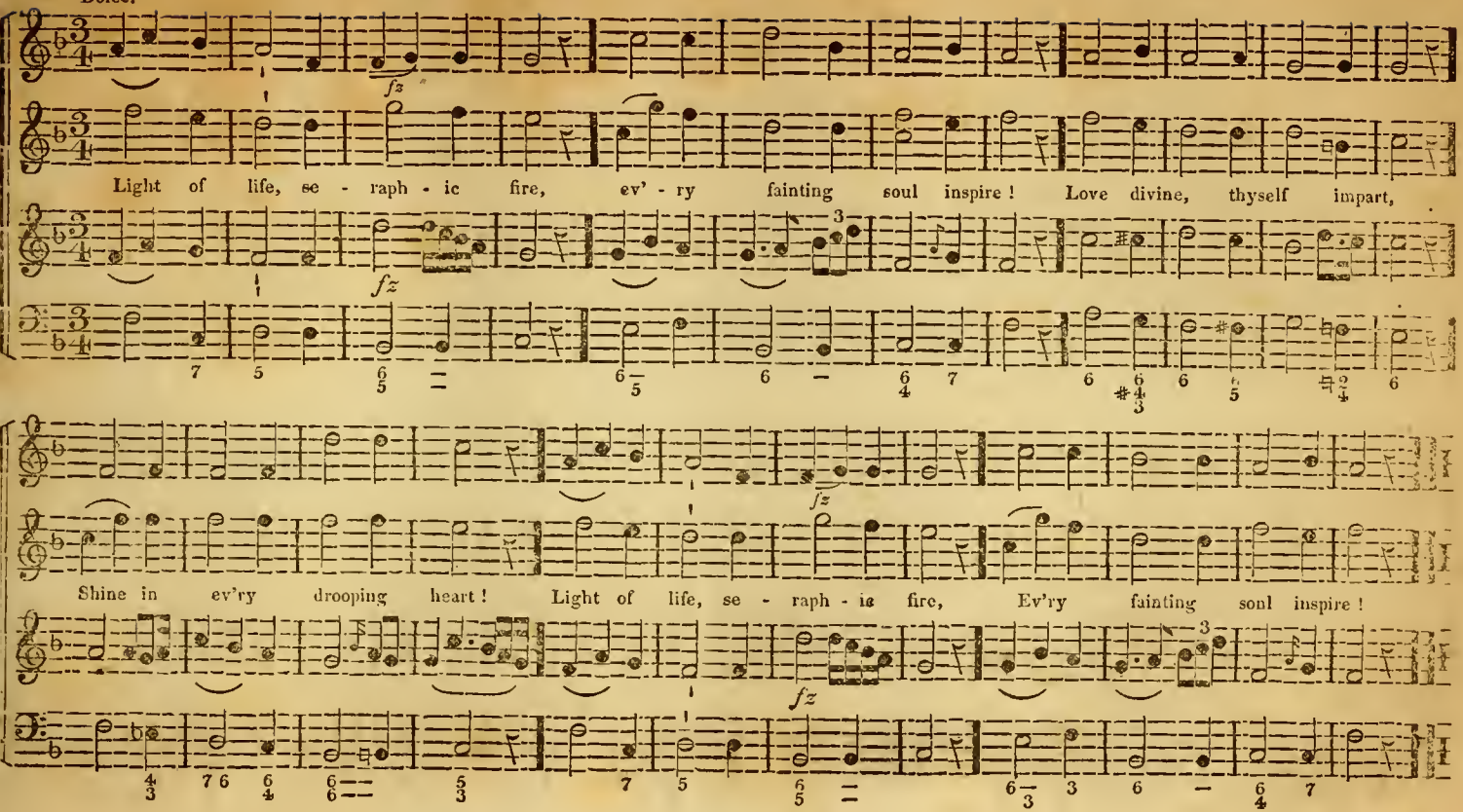
Tenor.

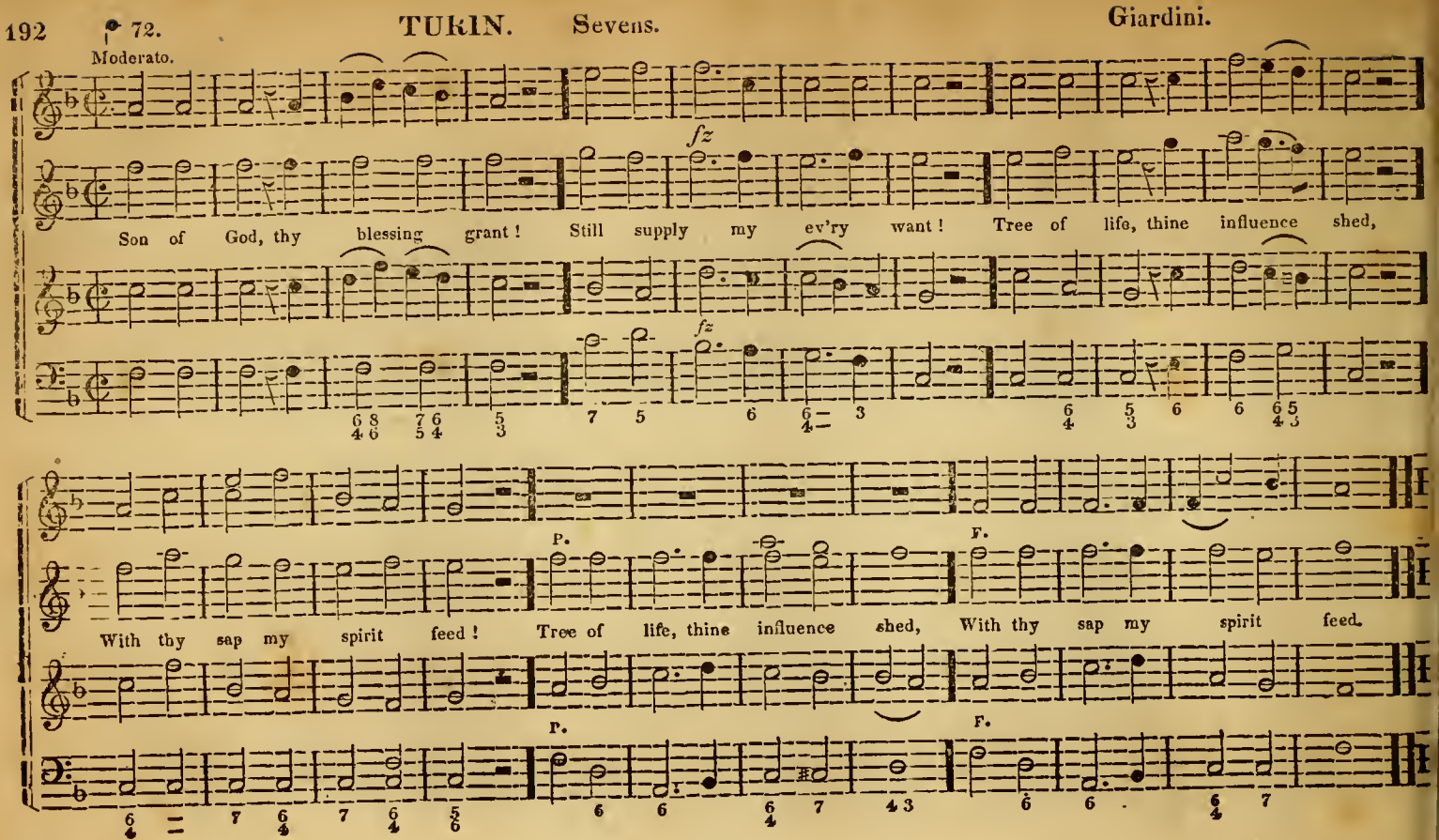
Second Treble.

Children of the heav'nly King, As ye journey sweetly sing! Sing your Saviour's worthy praise, Glorious in his works and ways!

STONEFIELD. L. M. Stanley.

God of the seas! thine awful voice Bids all the rolling waves rejoice; And one soft word of thy command Can sink them silent on the sand.


Dolce.
fz
Light of life, se - raph - ic fire, ev' - ry fainting soul inspire! Love divine, thyself impart,
fz
fz
Shine in ev'ry drooping heart! Light of life, se - raph - ic fire, Ev'ry fainting soul inspire!
fz


72.
TUKIN.
Sevens.
Giardini.
Moderato.
fz
Son of God, thy blessing grant! Still supply my ev'ry want! Tree of life, thine influence shed,
fz
P.
F.
With thy sap my spirit feed! Tree of life, thine influence shed, With thy sap my spirit feed.
P.
F.

88. **NAPLES.** Sevens. Pleyel.

Affettuoso.

Sov'reign Ruler, Lord of all, Prostrate at thy feet I fall; Hear, O hear, my ardent cry; Frown not, lest I faint and die!

92. **PILTON.** Sevens. Weldon.

Praise to God, im - mor - tal praise, For the love that crowns our days! Bounteous Source of ev'ry joy, Let thy praise our tongues employ!

72. **ALCESTER.** Sevens.

When, my Saviour, shall I be, Per - fect - ly resign'd to thee, Poor and vile in my own eyes, On - ly in thy wisdom wise.

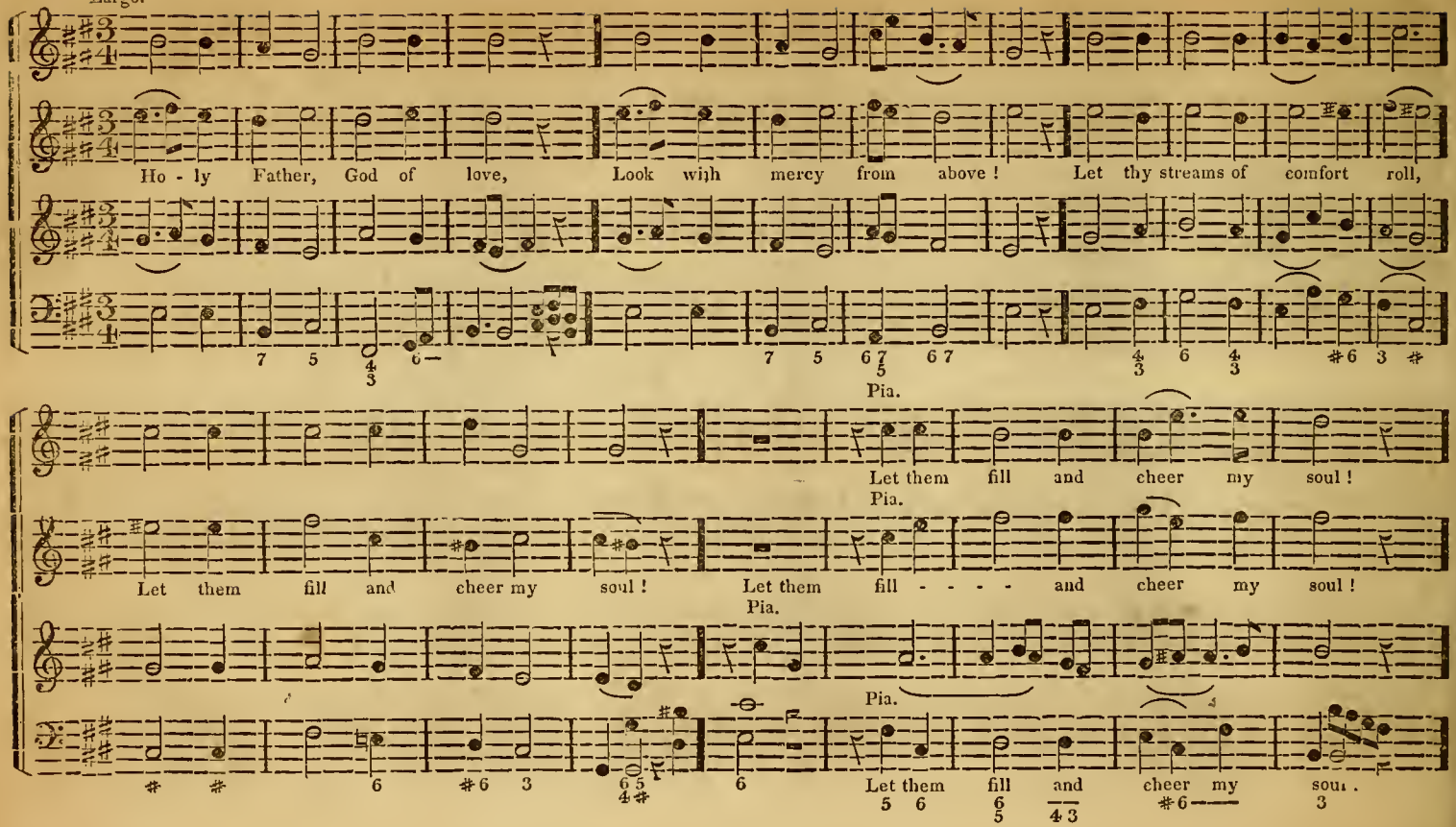
72. **SICILIAN HYMN.** 7, or 8 & 7.

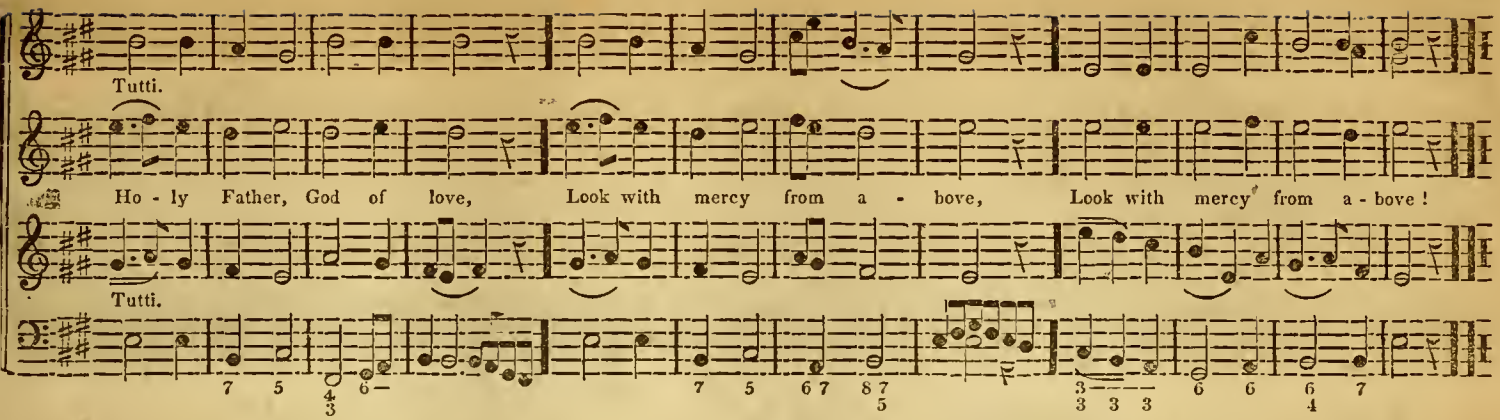
Come, thou Fount of ev'ry blessing, Tune my heart to sing thy grace! Streams of mercy, never ceasing, Call for songs of loudest praise.

Andantino.

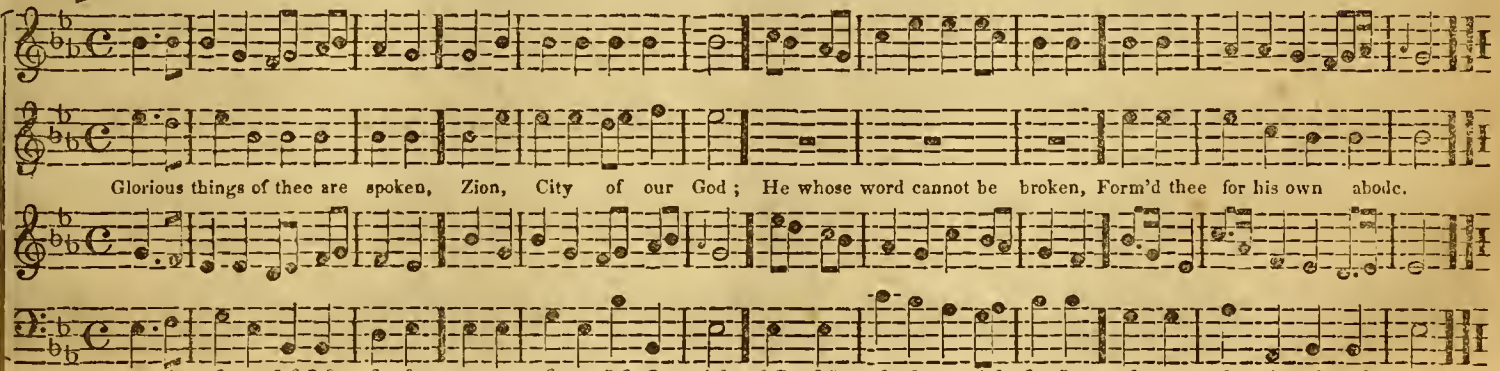
While, with ceaseless course, the sun, Hasted round the former year, Many souls their race have run, Never more to meet us here.

Fix'd in an e - ter - nal state, They have done with all below; We a little longer wait, But how little none can know.

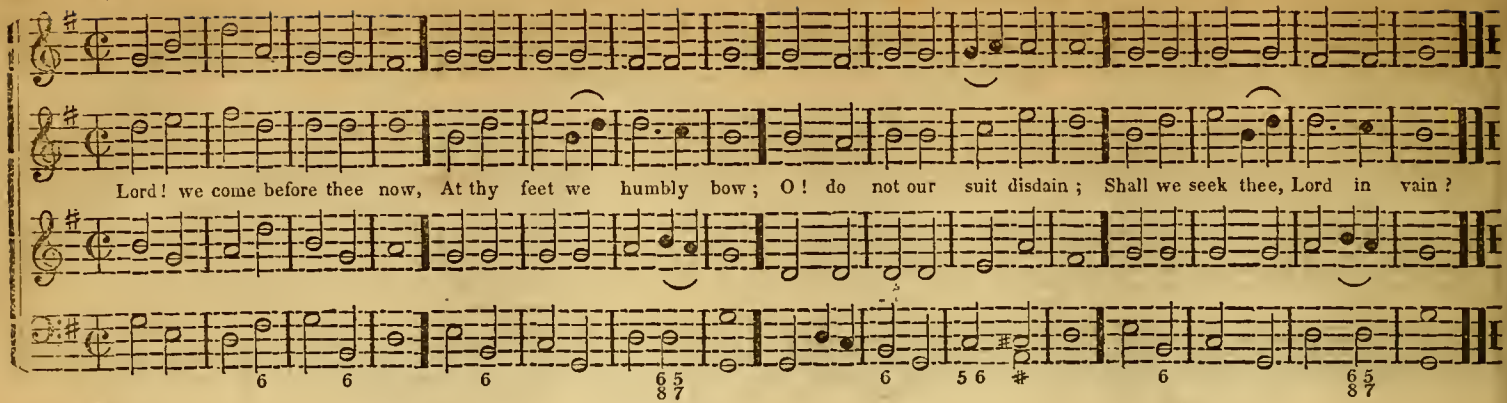

Largo.
Ho - ly Father, God of love, Look with mercy from above! Let thy streams of comfort roll,
Pia.
Let them fill and cheer my soul!
Let them fill and cheer my soul! Let them fill - - - - and cheer my soul!
Let them fill and cheer my soul.



80. **WORTHING.** 8's & 7's. Schelz.

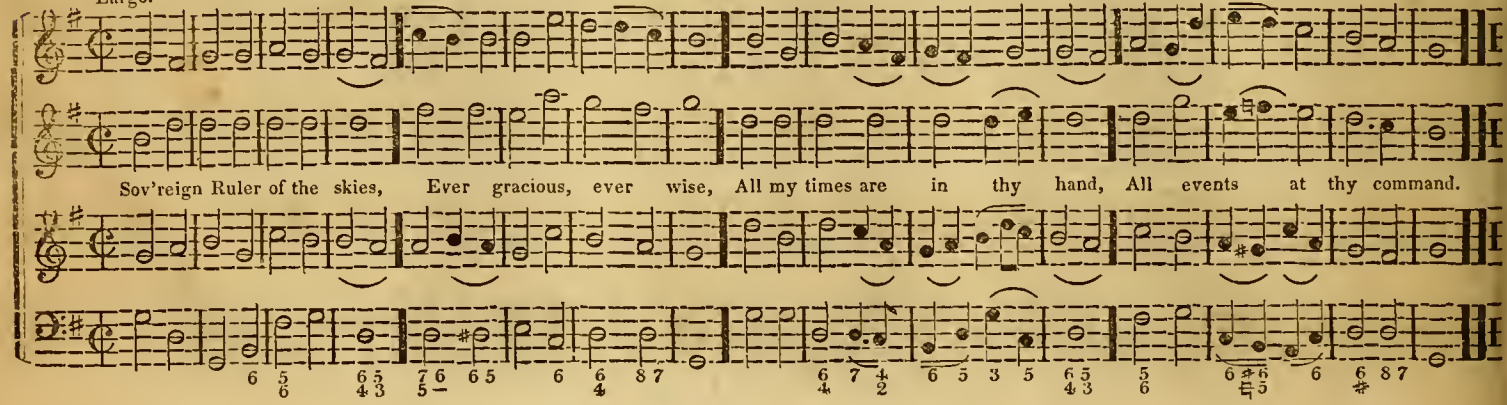


80. **NUREMBURG.** 7's. From the German, "Leibster Jesu wird sind hier."



66. **ALSEN.** 7, or 8 & 7. F. L. Abel.

Largo.



Morning breaks upon the tomb, Jesus dissipates its gloom! Day of triumph through the skies—See, the glorious Saviour rise!

SOUTHFIELD. S. M.

Second Treble.

Great is the Lord our God, And let his praise be great: He makes the churches his abode, His most delightful seat.

66. **AUSTRIA.** 7, or 8 & 7. Mozart.

Largo Affettuoso.

O'er the hills I lift mine eyes, To those hills beyond the skies! Thence my soul her help de - rives,

There my ho - ly Re - fuge lives. There my ho - ly Re - fuge lives.

Allegro.

High in yonder realms of light, Far above these lower skies, Fair and ex - quis - ite - ly bright, Heav'n's unfading mansions rise.

Built of pure and massy gold, Strong and du - ra - ble are they; Deck'd with gems of worth untold, Subjected to no decay.

NORWICH. Sevens. L. Mason.

1. Gently glides the stream of life, Oft along the flow'ry vale; Or impetuous down the cliff, Rushing roars when storms assail.

2. 'Tis an ever varied flood, Always rolling to its sea; Slow, or quick, or mild, or rude, Tending to e - ter - ni - ty.

MESSINA. 8's & 7's, or 7's. L. Kozeluch.

Lovely is the face of nature, Deck'd with spring's unfolding flow'rs, While the sun shows ev'ry feature, Smiling thro' descending show'rs.

Allegretto Maestoso.

Mighty God, E - ter - nal Father, Now we glo - ri - fy thy name; Lord of all cre - at - ed nature,

Thou art ev'ry creature's theme— Hal - le - lu - jah! Hal - le - lu - jah! Hal - le - lu - jah! A - men!

80. **ROTTERDAM.** 7's. From the German, "Wir glauben all' an einen Gott."

Morning breaks upon the tomb, Jesus dissipates the gloom! Day of triumph thro' the skies—See, the glorious Saviour rise!

72. **REUBENS.** 8 & 7. Paesiello.

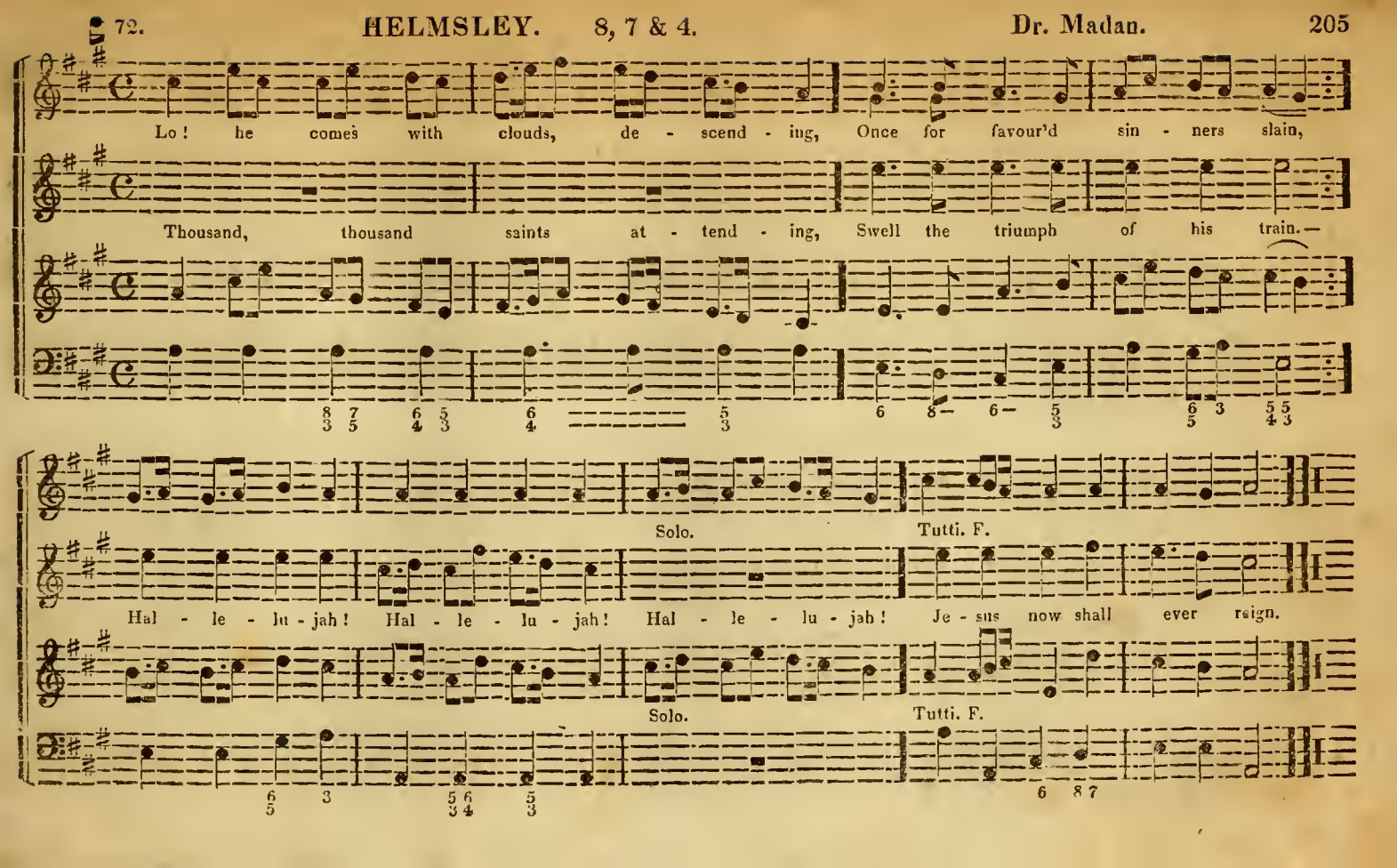
Dolce é Sostenuto.

fz *fz*

1. When the winter's tempest lowers, O'er a bleak and cloudy sky, Nature's fading fruits and flowers, Hang their drooping heads and die.

fz *fz*

2. So my bosom comforts languish, Like a lily over-blown, And my heart is fill'd with anguish, When I see my Saviour frown.


Lo! he comes with clouds, de - scend - ing, Once for favour'd sin - ners slain,
Thousand, thousand saints at - tend - ing, Swell the triumph of his train.—
Solo.
Tutti. F.
Hal - le - lu - jah! Hal - le - lu - jah! Hal - le - lu - jah! Je - sus now shall ever reign.
Solo.
Tutti. F.

72. **ANGOLA.** Sevens. Himmel.

fz *fz*

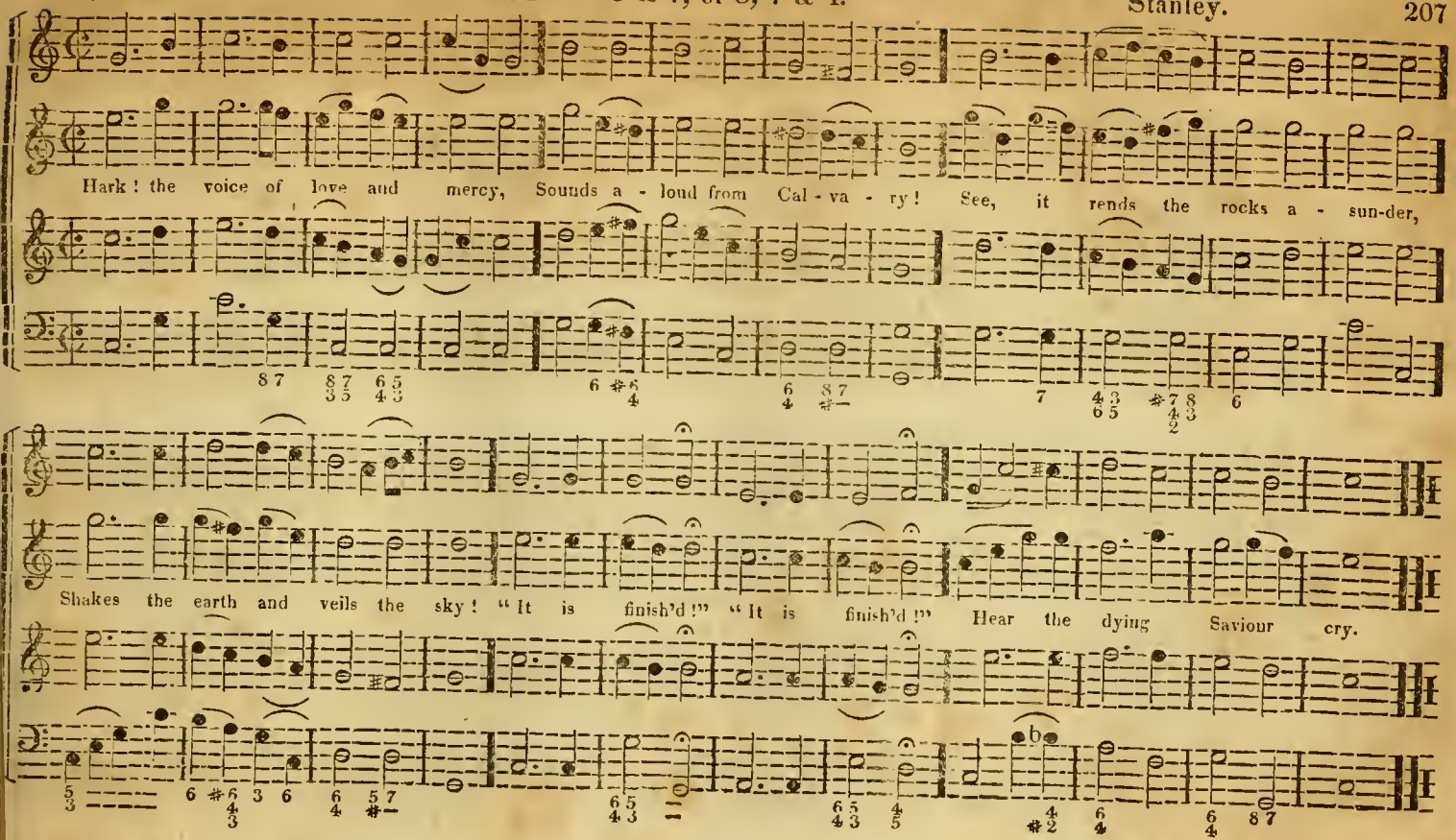
Rise, ye saints, to praise your King! All your sweetest passions raise, Holy pleasure while you sing, Blending with your notes of praise!

fz *fz*

72. **GANGES.** 8, 7, or 8, 7 & 4. Beethoven.

Maestoso.

Praise the Lord, the great Creator, Bounteous source of every joy: Praise him all ye works of nature: Let his praise our tongues employ!


Hark! the voice of love and mercy, Sounds a - loud from Cal - va - ry! See, it rends the rocks a - sun-der,
Shakes the earth and veils the sky! "It is finish'd!" "It is finish'd!" Hear the dying Saviour cry.

DANBURY. C. M.

Awake, ye saints, and raise your eyes, And raise your voices high ; Awake, and praise that sov'reign love, That shows sal - va - tion nigh.

LITCHFIELD. C. M.

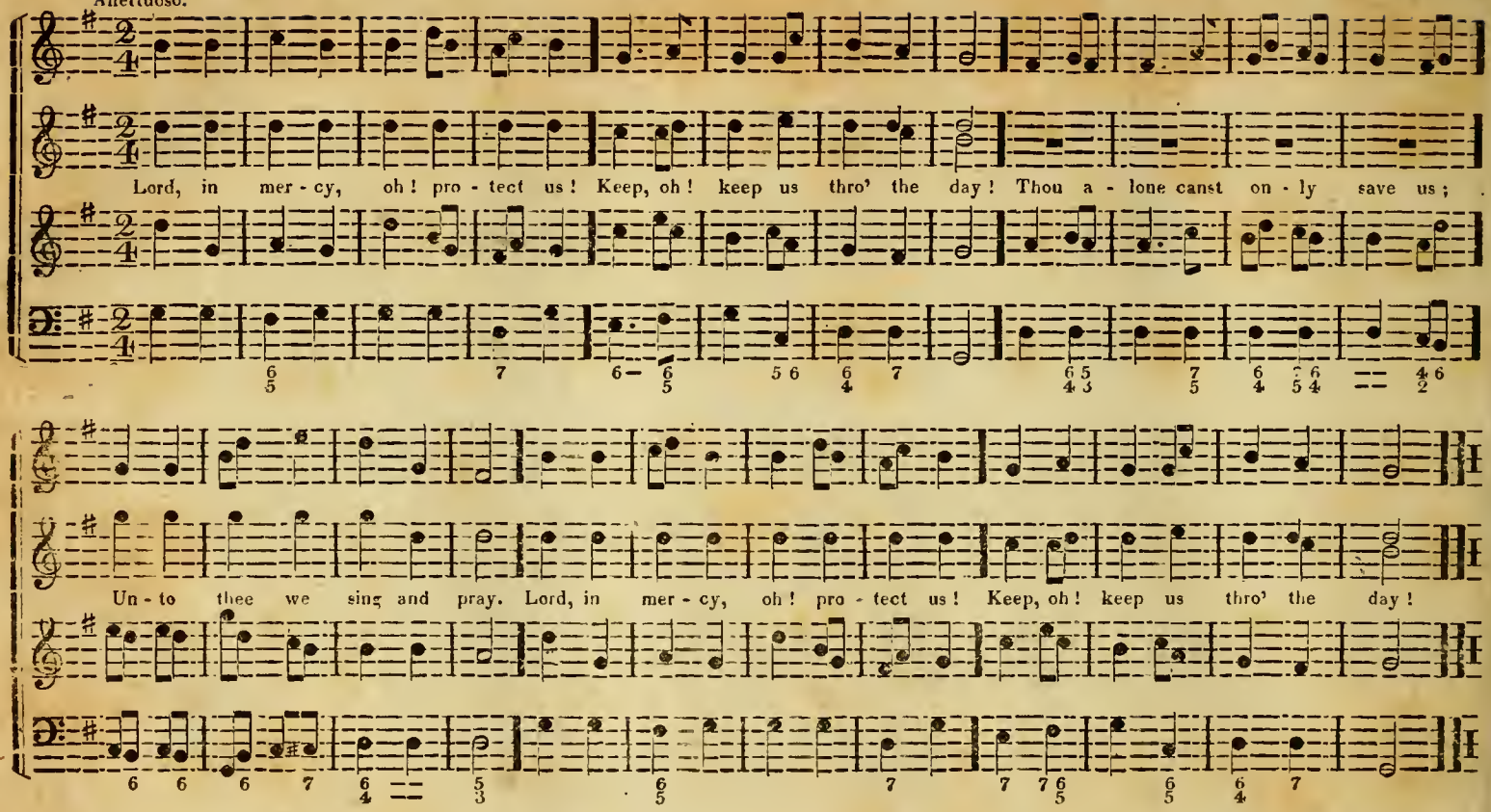
Ye hearts with youthful vigour warm, In smiling crowds draw near ; And turn from ev'ry mortal charm, A Saviour's voice to hear.

Dolce.

Gently, Lord, oh gently lead us, Thro' this lowly vale of tears: And, O Lord, in mercy give us, Thy rich grace in all our fears!

Oh! refresh us with thy blessing: Oh! re - fresh us with thy grace—Oh! re - fresh us—Oh! re - fresh us— Oh! re - fresh us with thy grace.

72. **WILNA.** 8, 7, or 8, 7 & 4. Monsigni.



Moderato.

Lord, dismiss us with thy blessing, Fill our hearts with joy and peace! Let us, each thy love pos - sess - ing,

Triumph in re - deem - ing grace. Oh! re - fresh us! Oh! re - fresh us! Trav'ling thro' this wil - der - ness!

66. **AUTUMN.** 8 & 7. Viotti.

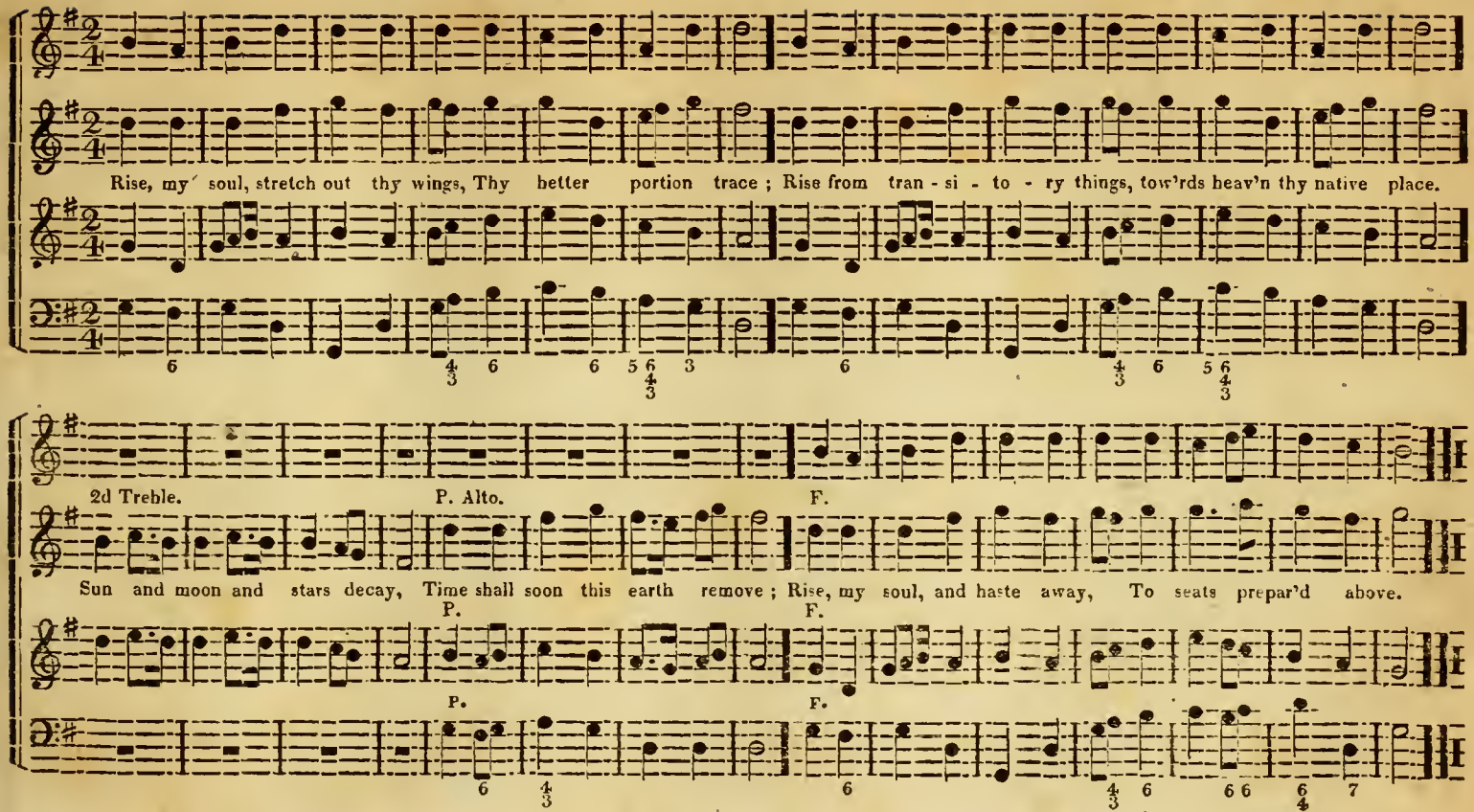
Largo Cantabile é Sostenuto.

P.

See the leaves around us falling, Dry and wither'd to the ground! Thus to thoughtless mortals calling, In a sad and solemn sound—

P.

"Sons of Adam, (once in Eden, "When like us, be blighted fell,) "Hear the lecture we are reading, "'Tis, a - las! the truth we tell!"


Rise, my soul, stretch out thy wings, Thy better portion trace ; Rise from tran - si - to - ry things, tow'rds heav'n thy native place.
2d Treble.
P. Alto.
F.
Sun and moon and stars decay, Time shall soon this earth remove ; Rise, my soul, and haste away, To seats prepar'd above.
P.
F.
P.
F.

72. **TRIVOLI.** 8 & 7, or 8, 7 & 4. Pleyel.

Andante é dolce.

P. F.

See from Zion's sacred fountain, Streams of liv. - ing water flow! God has open'd there a fountain,

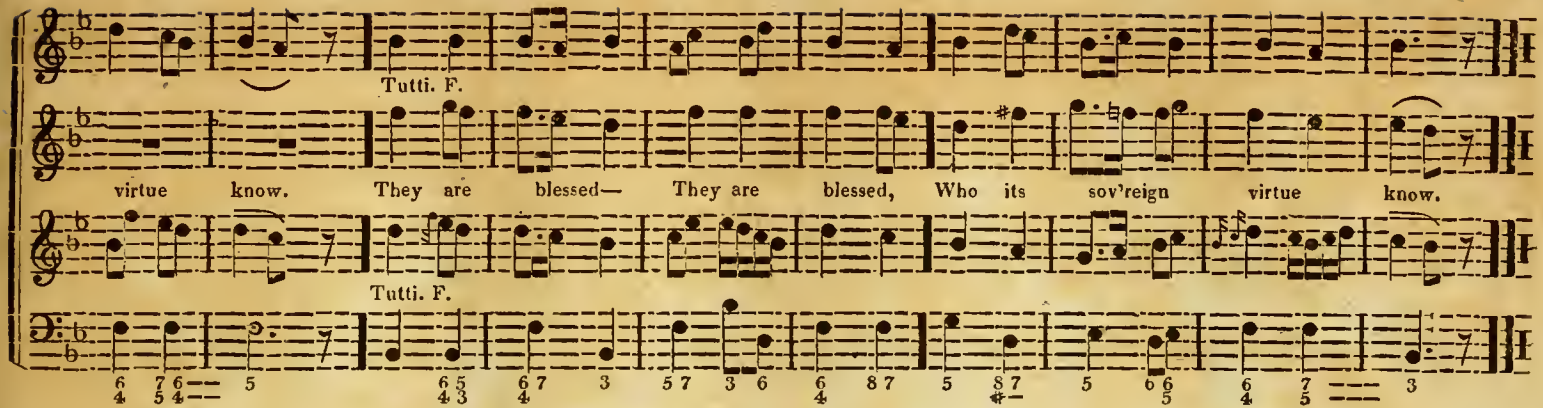
P. F.

P. Solo. Blessed, Tutti. Solo. Blessed, Tutti. P. Solo.

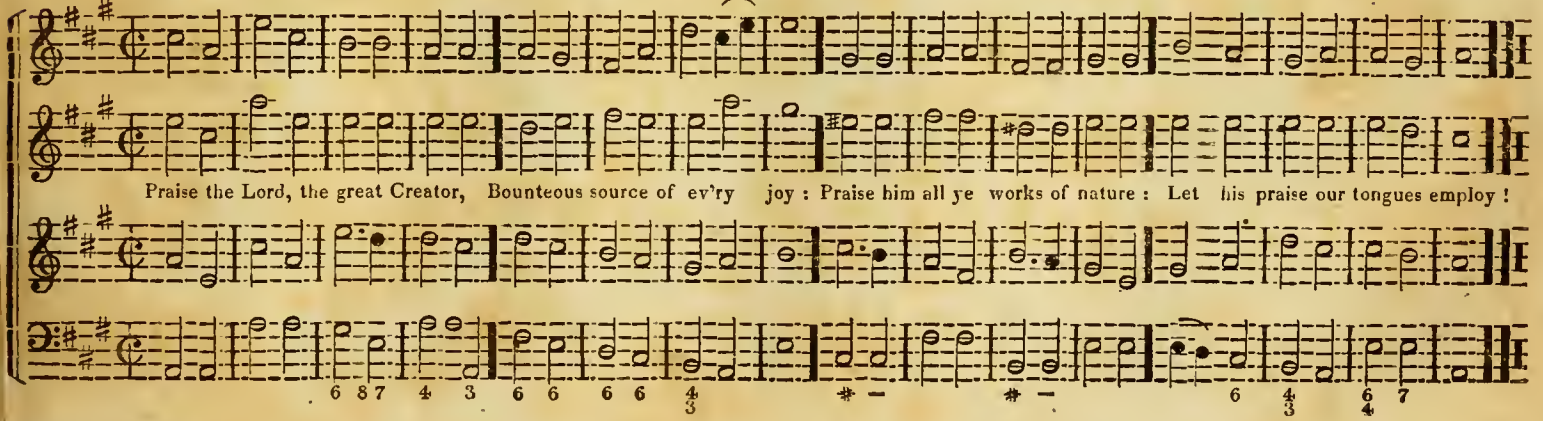
This sup - plies the plains be - low. They are blessed— They are blessed, Who its sovereign

P. Solo. Blessed, Tutti. Solo. Blessed, Tutti. P. Solo.

Blessed,



CONCORD. 8's & 7's, or 7's.



80. **TAMWORTH.** 8, 7 & 4. Lockhart.

Andante.

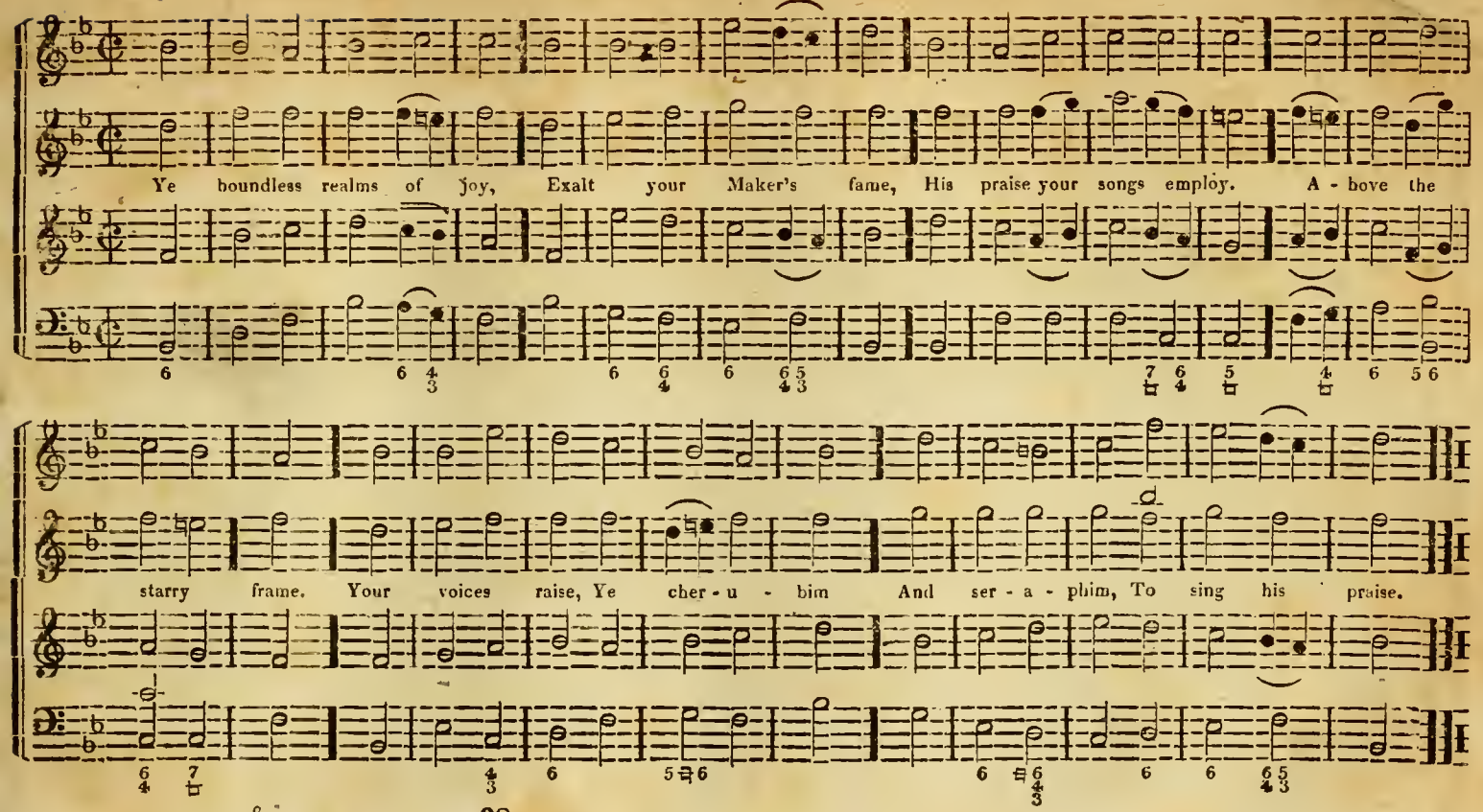
Guide me, O thou great Jehovah, Pilgrim thro' this barren land!

I am weak, but thou art mighty, Hold me with thy pow'rful hand!—Bread of heaven, Bread of heaven, Feed me till I want no more!

Tasto.

72. **EDYFIELD.** Sevens. C. L. Latrobe.

Lord! submissive make us go, Gladly leaving all below; Only Thou our leader be, And we still will follow Thee.


Ye boundless realms of joy, Exalt your Maker's fame, His praise your songs employ. A - bove the
starry frame. Your voices raise, Ye cher - u - bim And ser - a - phim, To sing his praise.

80. **WICKLOW.** 8 & 7, or 8, 7 & 4. Florio.

Largo Expressivo.

Solo. Tutti. Solo.

When the vale of death ap - pears, (Faint and cold this mor - tal clay,) Kind Fore-runner, sooth my fears,

Solo. Tutti. Solo.

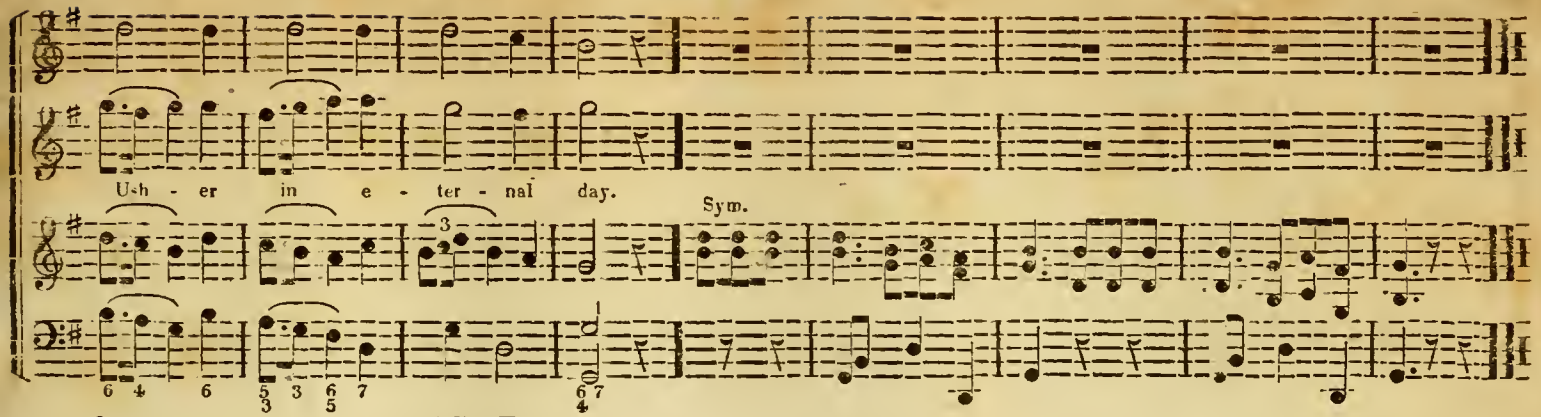
Organ. Voice. Organ.

Tutti. F.

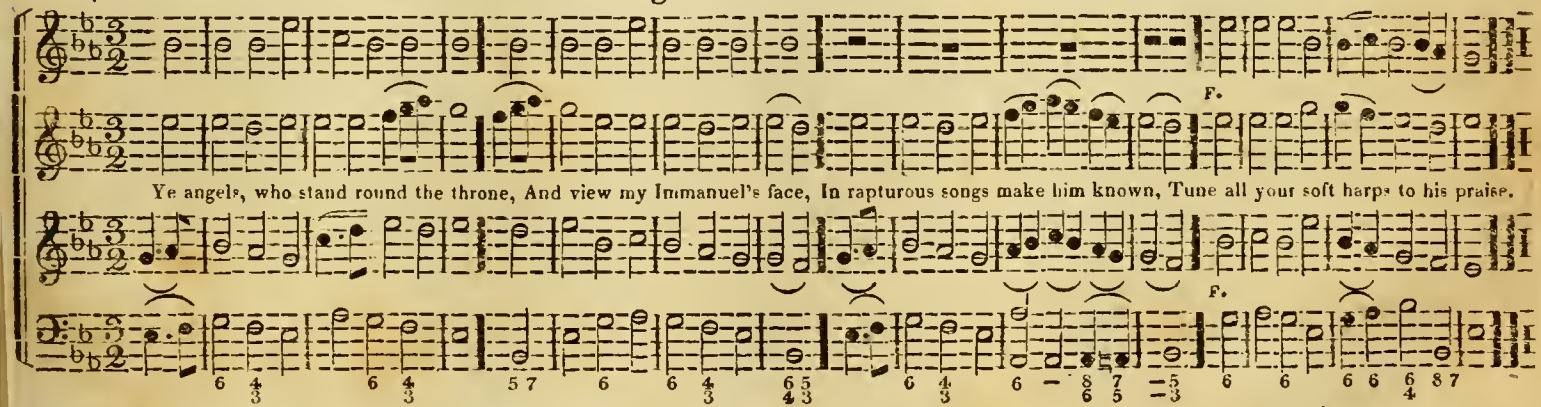
Light me thro' the darksome way! Light me thro' the darksome way! Break the shadows, break the shadows,

Tutti. F.

Voice. 6



84. GOSHEN. Eights.



84. **WANWORTH.** Eights. Harwood.

My gracious Redeemer I love, His praises aloud I'll proclaim, And join with the armies above, To shout his a - dor - a - ble name.

84. **SPRING.** Eights. Thos. Clark.

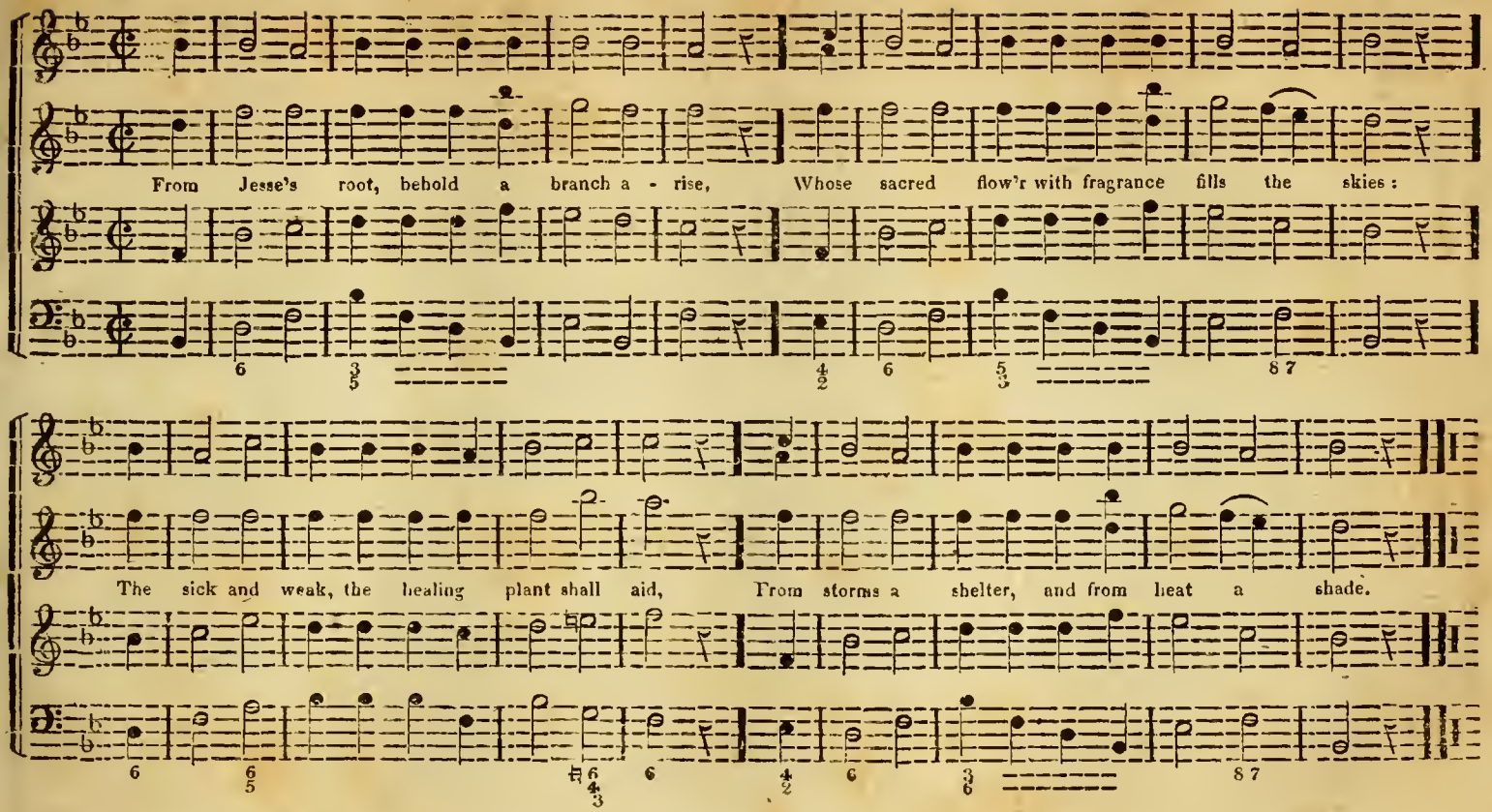
Second Treble. Grazioso.

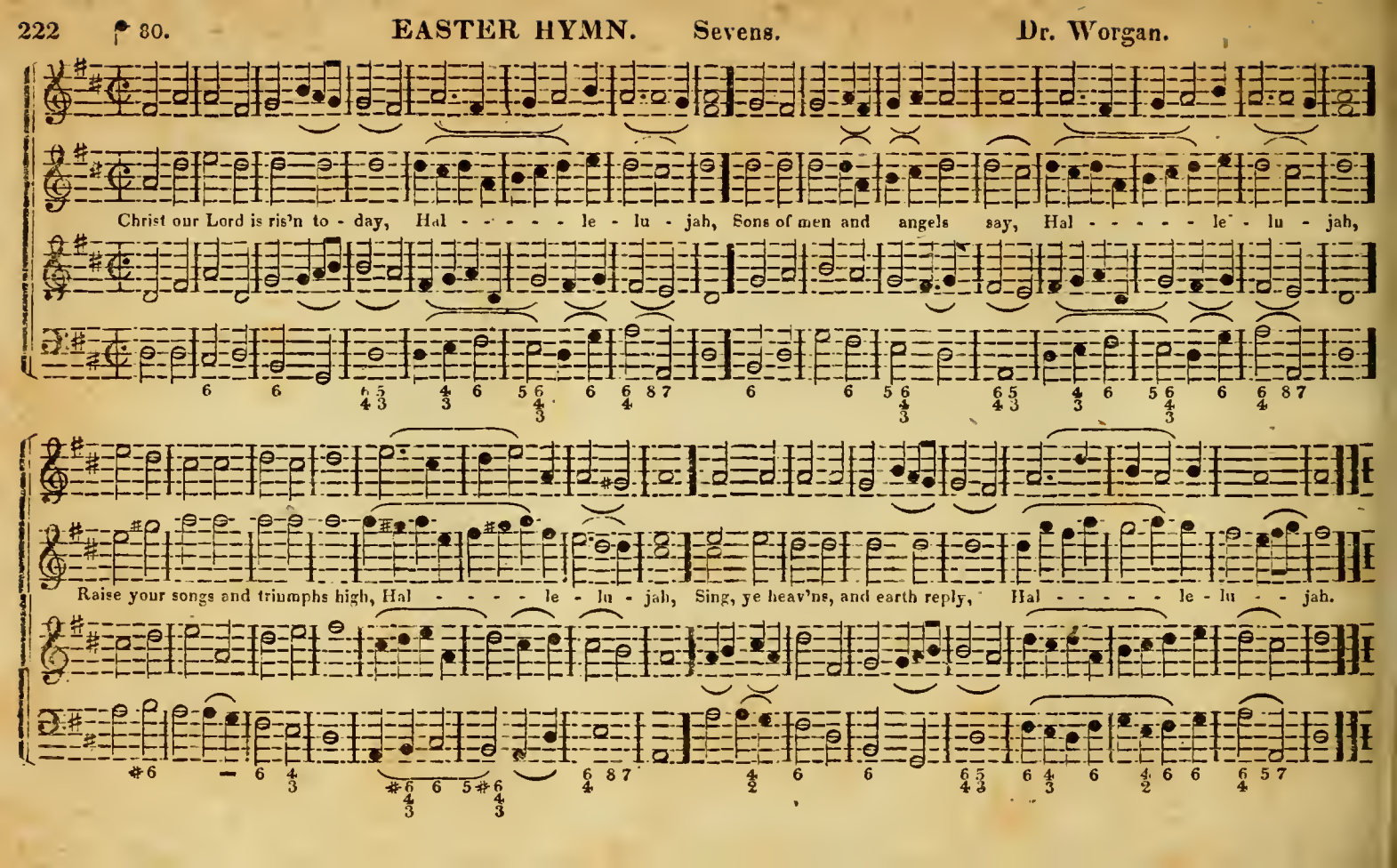
1. The winter is over and gone: The thrush whistles sweet on the spray, The turtle breathes forth her soft moan, The lark mounts and warbles away.

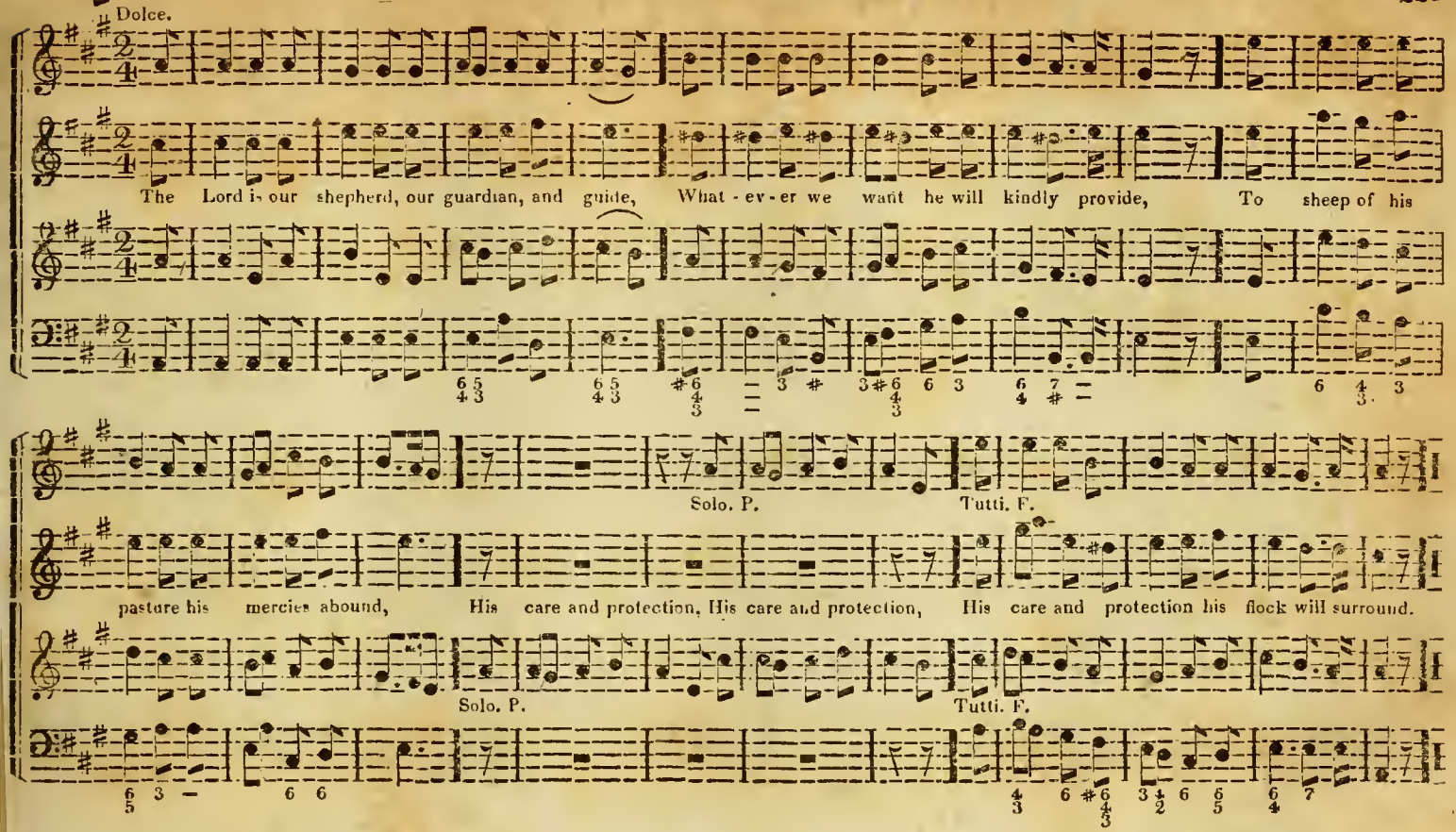
2. Shall every creature around, Their voices in concert unite, And I, the most favour'd, be found, In praising to take less delight?

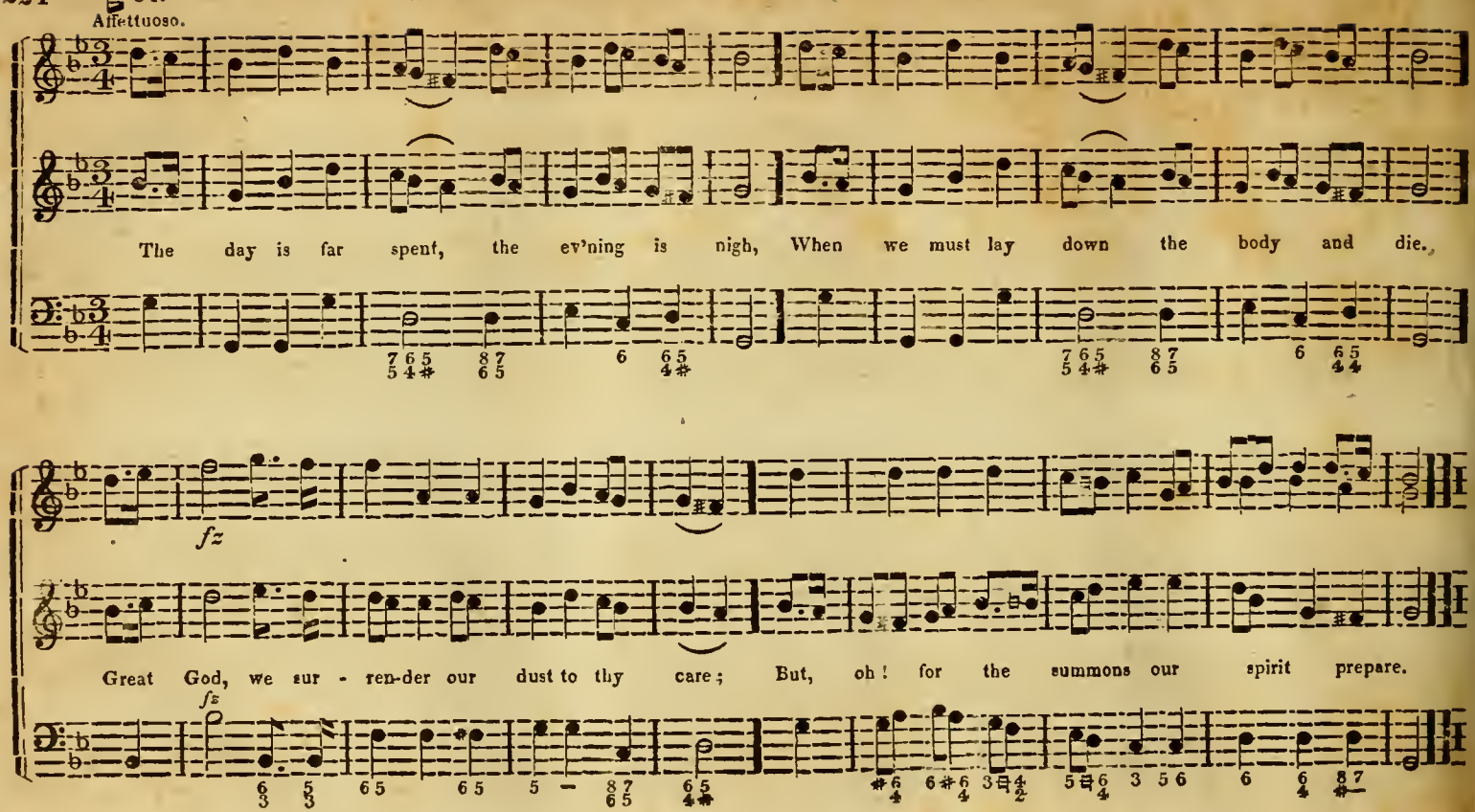
3. Awake, then, my harp and my lute! Sweet organs your notes softly swell! No longer my lips shall be mute, The Saviour's high praises to tell.

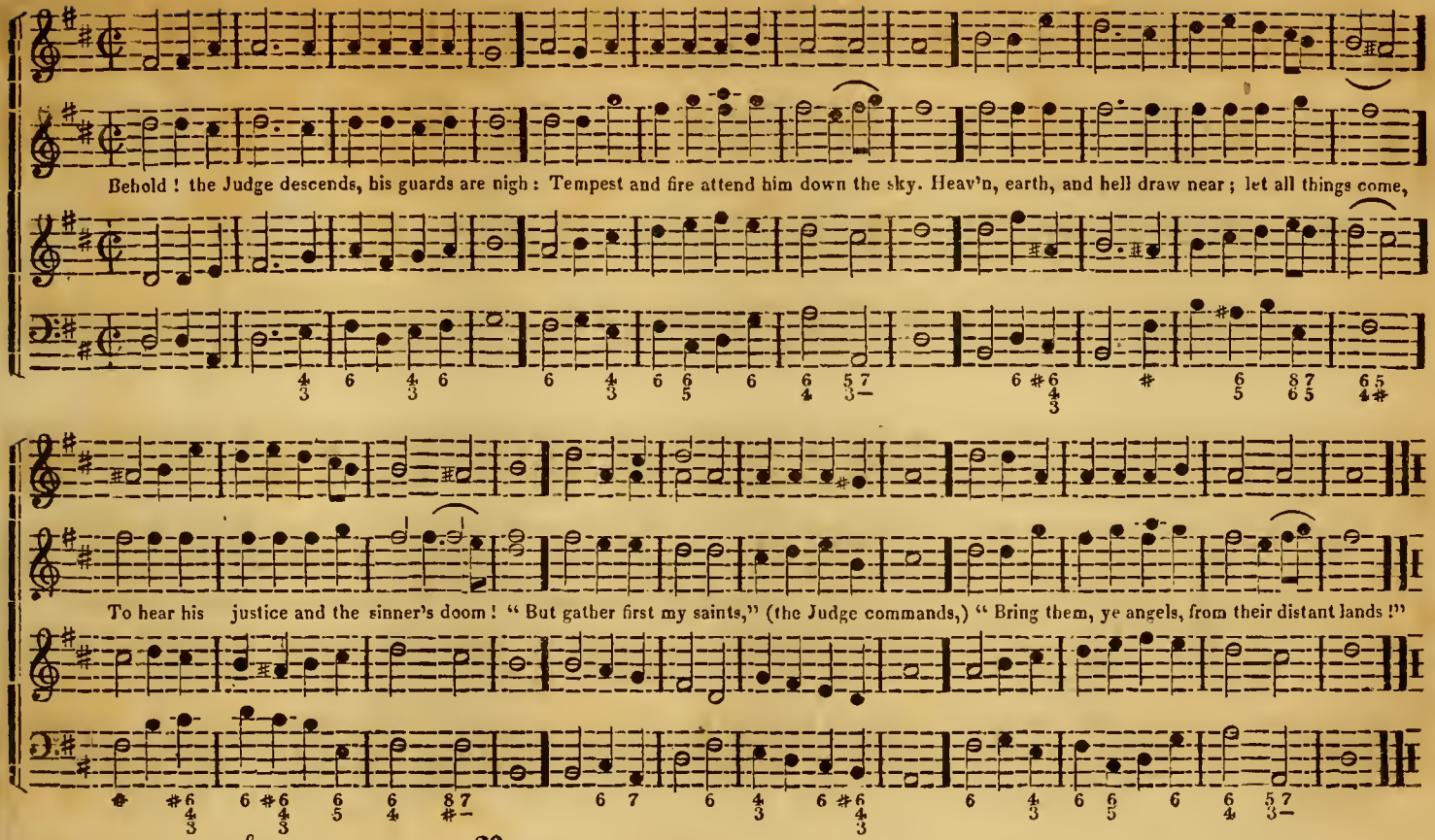
4. His love in my heart shed abroad, My graces shall bloom as the spring; This temple, his Spirit's abode, My joy, as my duty, to sing.

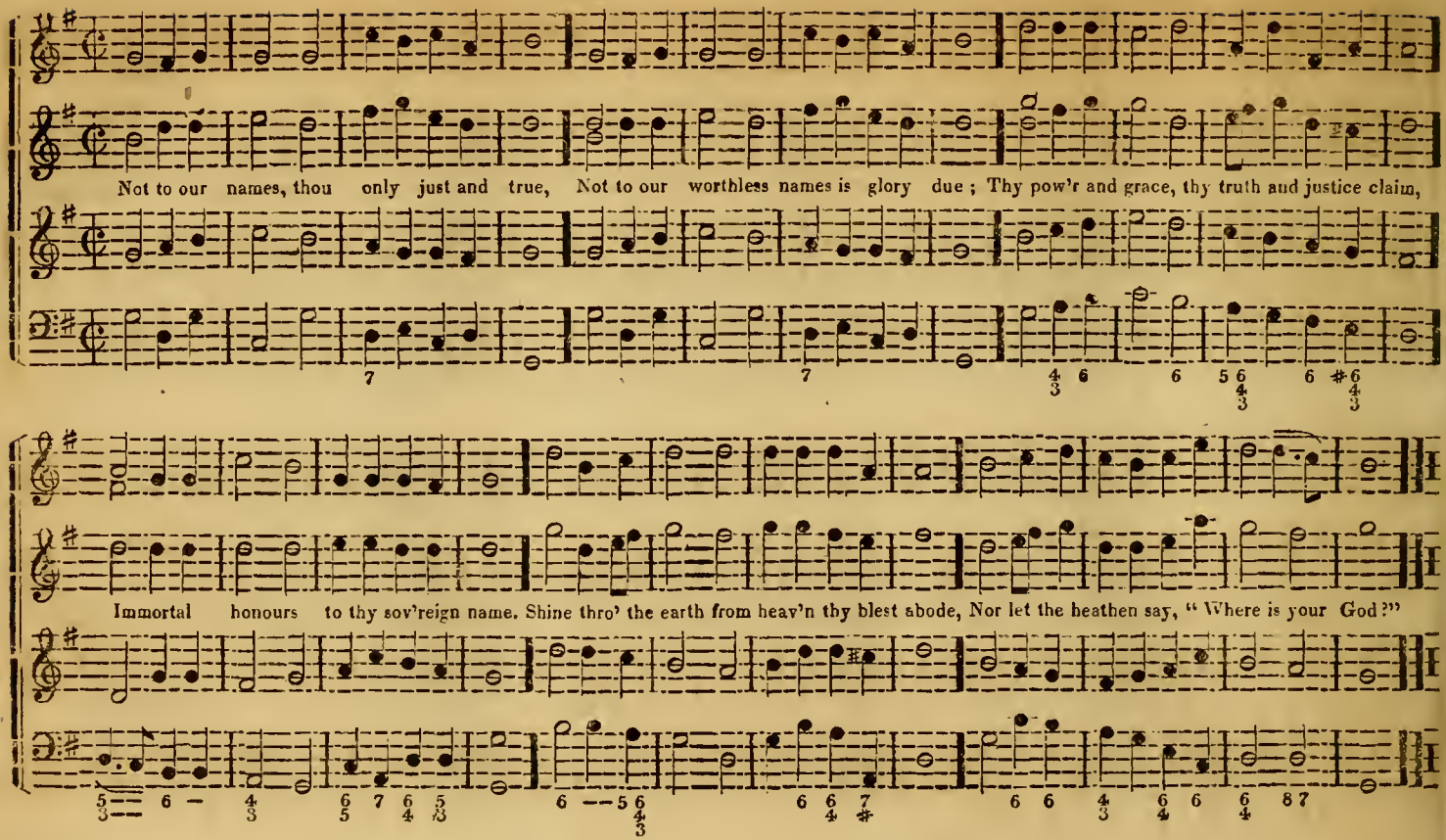

From Jesse's root, behold a branch a - rise, Whose sacred flow'r with fragrance fills the skies :
The sick and weak, the healing plant shall aid, From storms a shelter, and from heat a shade.

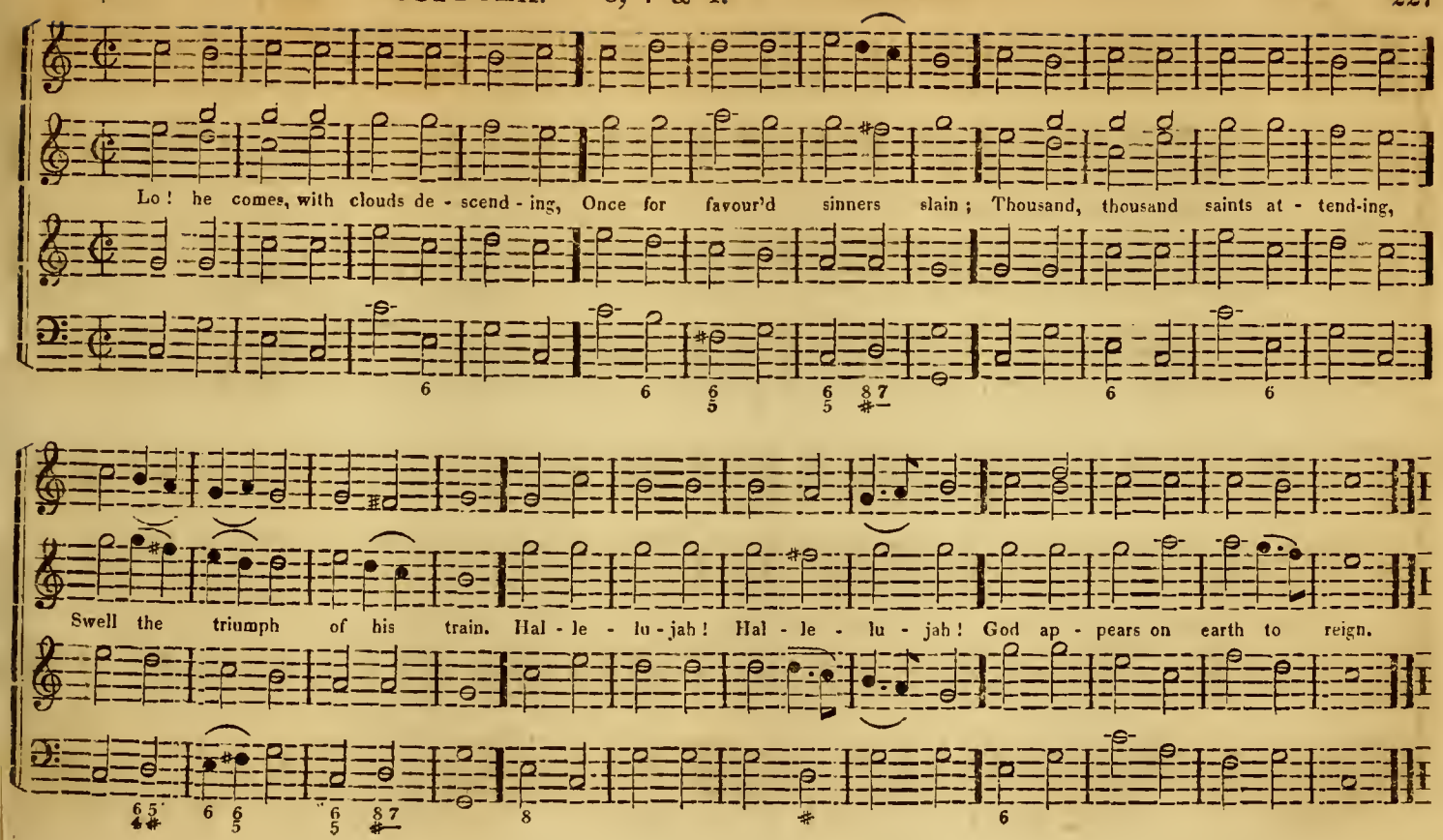

80.
EASTER HYMN.
Sevens.
Dr. Worgan.
Christ our Lord is ris'n to - day, Hal - - - - - le - lu - jah, Sons of men and angels say, Hal - - - - - le - lu - jah,
Raise your songs and triumphs high, Hal - - - - - le - lu - jah, Sing, ye heav'ns, and earth reply, Hal - - - - - le - lu - - jah.

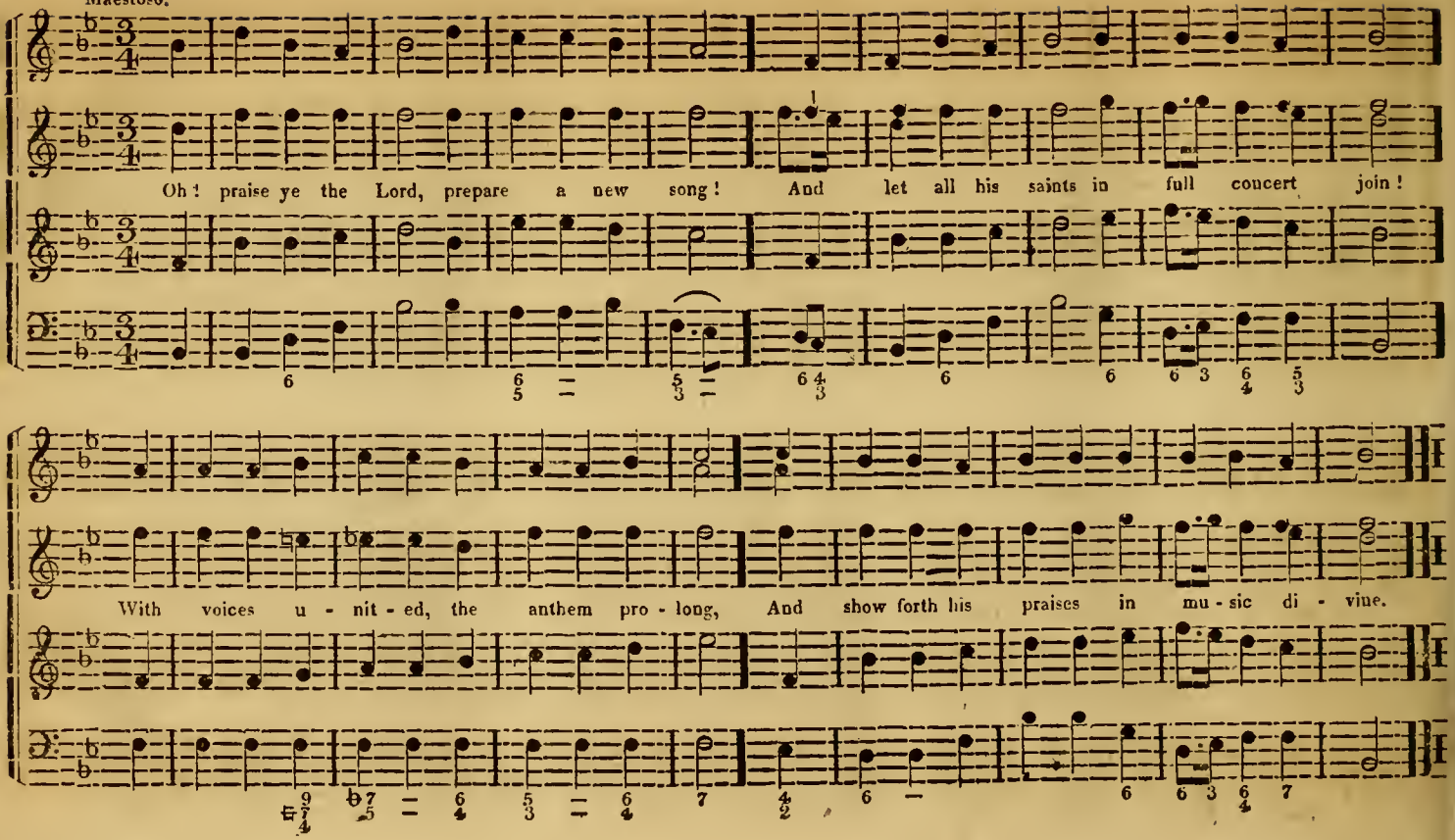

Dolce.
The Lord is our shepherd, our guardian, and guide, What - ev - er we want he will kindly provide, To sheep of his
Solo. P.
Tutti. F.
pasture his mercies abound, His care and protection, His care and protection, His care and protection his flock will surround.
Solo. P.
Tutti. F.

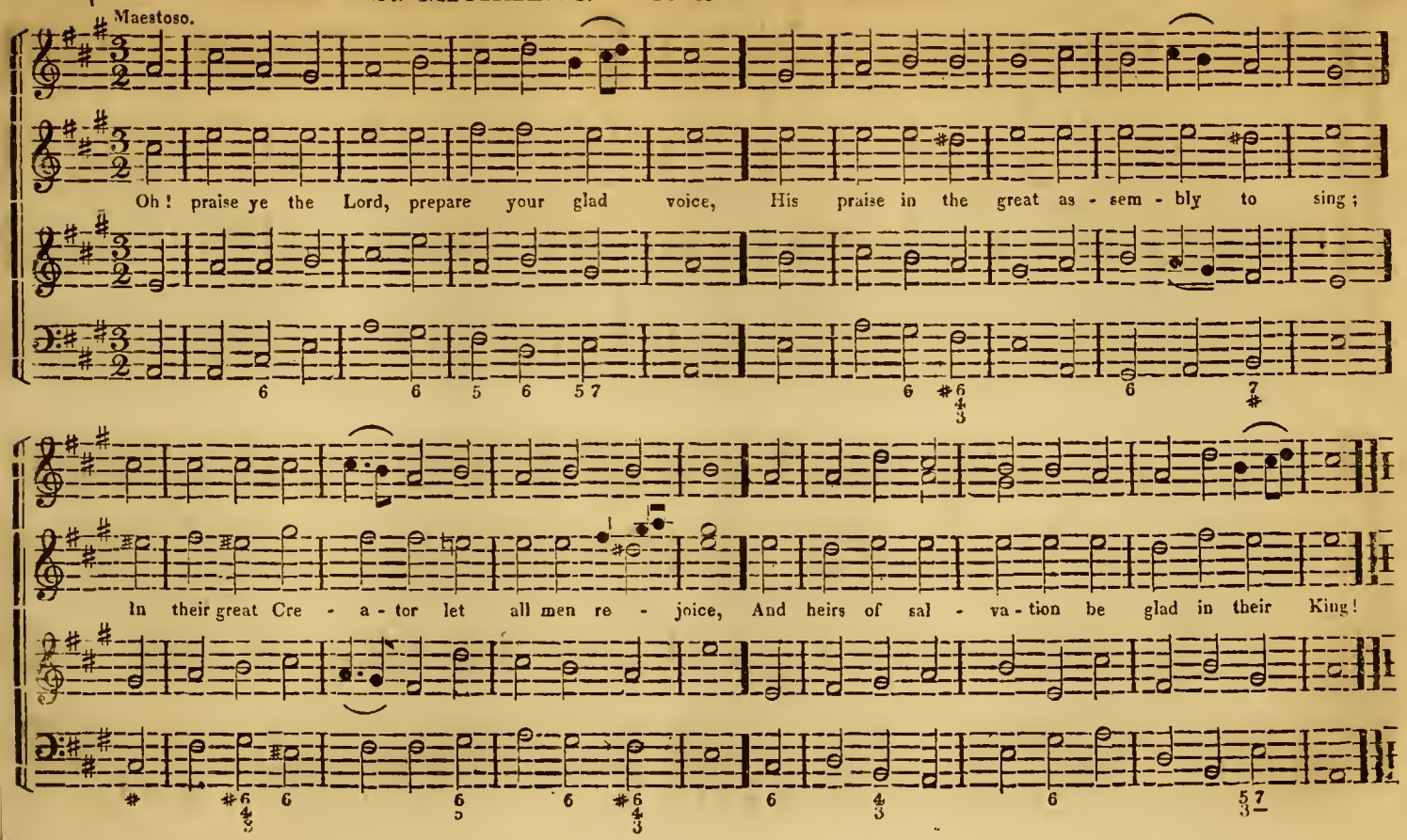

84.
Affettuoso.
The day is far spent, the ev'ning is nigh, When we must lay down the body and die.
fz
Great God, we sur - ren-der our dust to thy care; But, oh! for the summons our spirit prepare.
fz


Behold ! the Judge descends, his guards are nigh : Tempest and fire attend him down the sky. Heav'n, earth, and hell draw near ; let all things come,
To hear his justice and the sinner's doom ! " But gather first my saints," (the Judge commands,) " Bring them, ye angels, from their distant lands !"


Not to our names, thou only just and true, Not to our worthless names is glory due; Thy pow'r and grace, thy truth and justice claim,
Immortal honours to thy sov'reign name. Shine thro' the earth from heav'n thy blest abode, Nor let the heathen say, "Where is your God?"

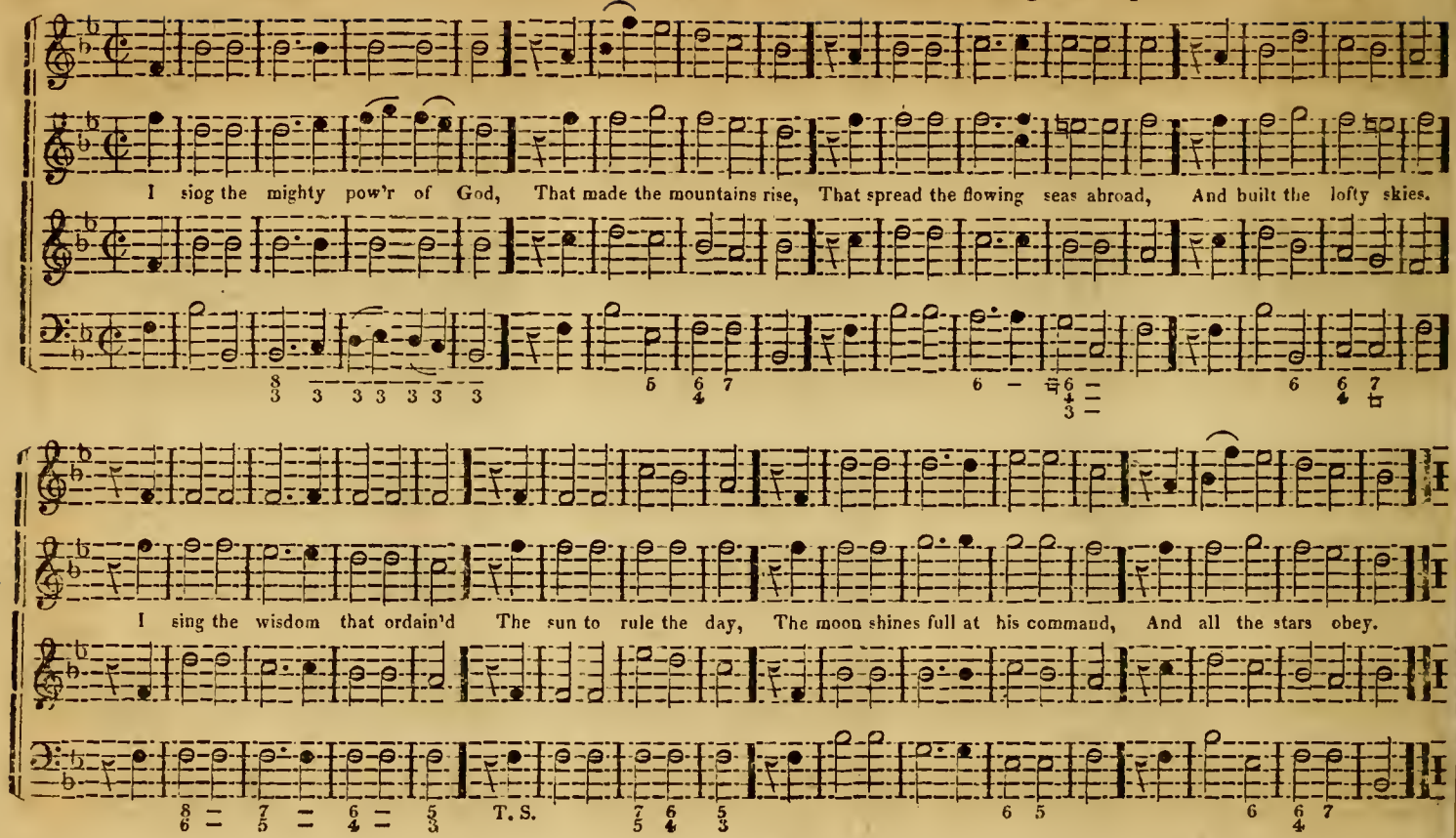

Lo! he comes, with clouds de - scend - ing, Once for favour'd sinners slain; Thousand, thousand saints at - tend-ing,
Swell the triumph of his train. Hal - le - lu - jah! Hal - le - lu - jah! God ap - pears on earth to reign.


Maestoso.
Oh! praise ye the Lord, prepare a new song! And let all his saints in full concert join!
With voices u - nit - ed, the anthem pro - long, And show forth his praises in mu - sic di - vine.


Maestoso.
Oh! praise ye the Lord, prepare your glad voice, His praise in the great as - sem - bly to sing;
In their great Cre - a - tor let all men re - joice, And heirs of sal - va - tion be glad in their King!

TOLLAND. C. M.

Reginald Spofforth.



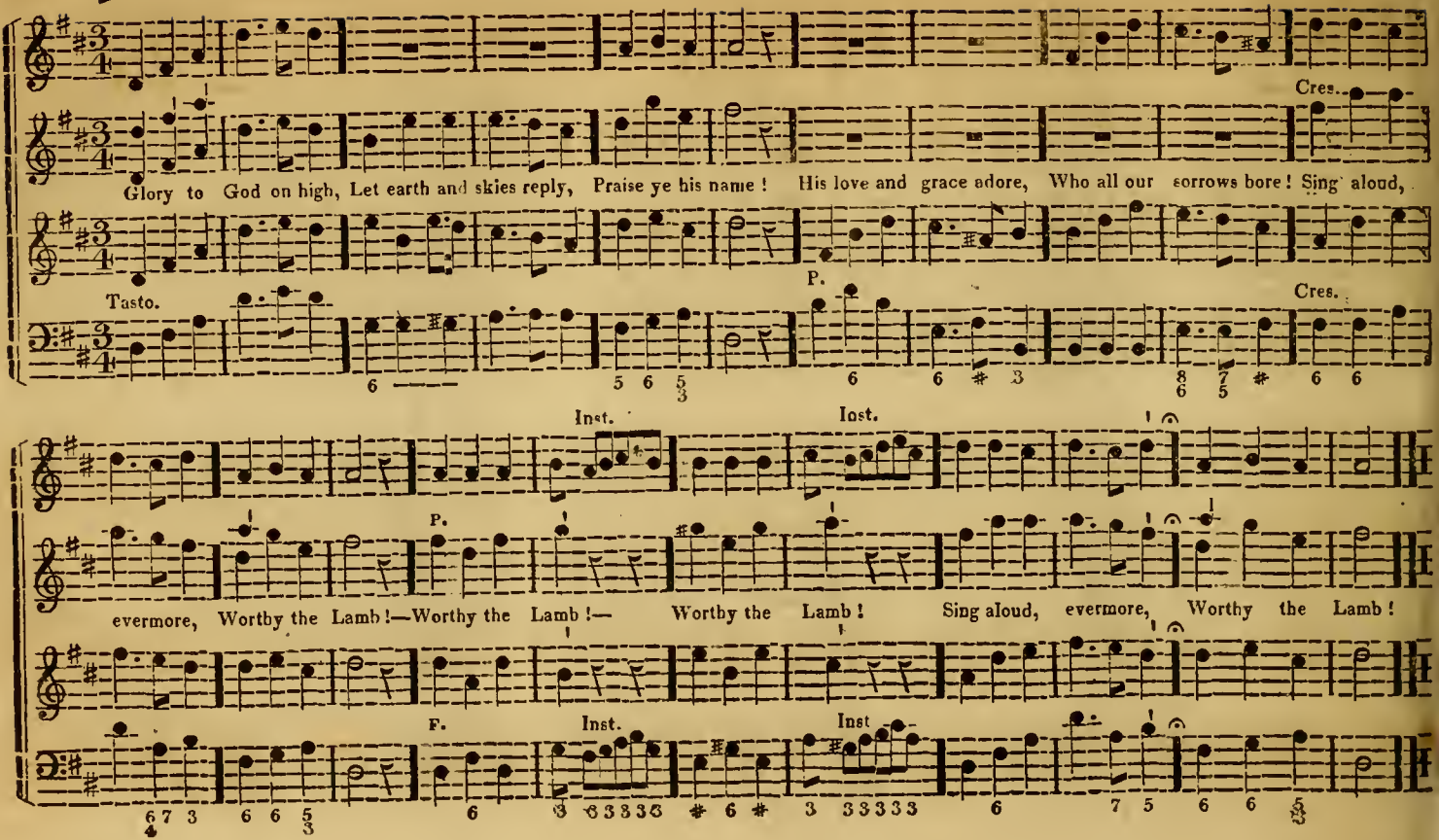
Maestoso.

Alto ad lib.

Come, saints, and a - dore him: come bow at his feet! Oh! give him the glory, the praise that is meet!

Let joyful ho - san - nas un - ceas ing a - rise, And join the full chorus that gladdens the skies.

BERMONDSEY. 6 & 4. Milgrove.



84. **ITALIAN HYMN.** 6 & 4. Giardini.

Maestoso.

P. F.

Come, thou Almighty King, Help us thy name to sing, Help us to praise! Father all glorious, O'er all victorious, Come and reign over us, Ancient of days!

Tasto.

P. F.

6 6 6 7 6 4 6 / 3 5 6 7 / 4 5 6 7 / 4 1 6 6 / 4 6 5 / 4 3 6 7 / 4

66. **GREENVILLE.** 8 & 7, or 8, 7 & 4.

D. C.

Gently, Lord, oh! gently lead us, Thro' this lowly vale of tears; And, O Lord, in mercy give us, Thy rich grace in all our fears!

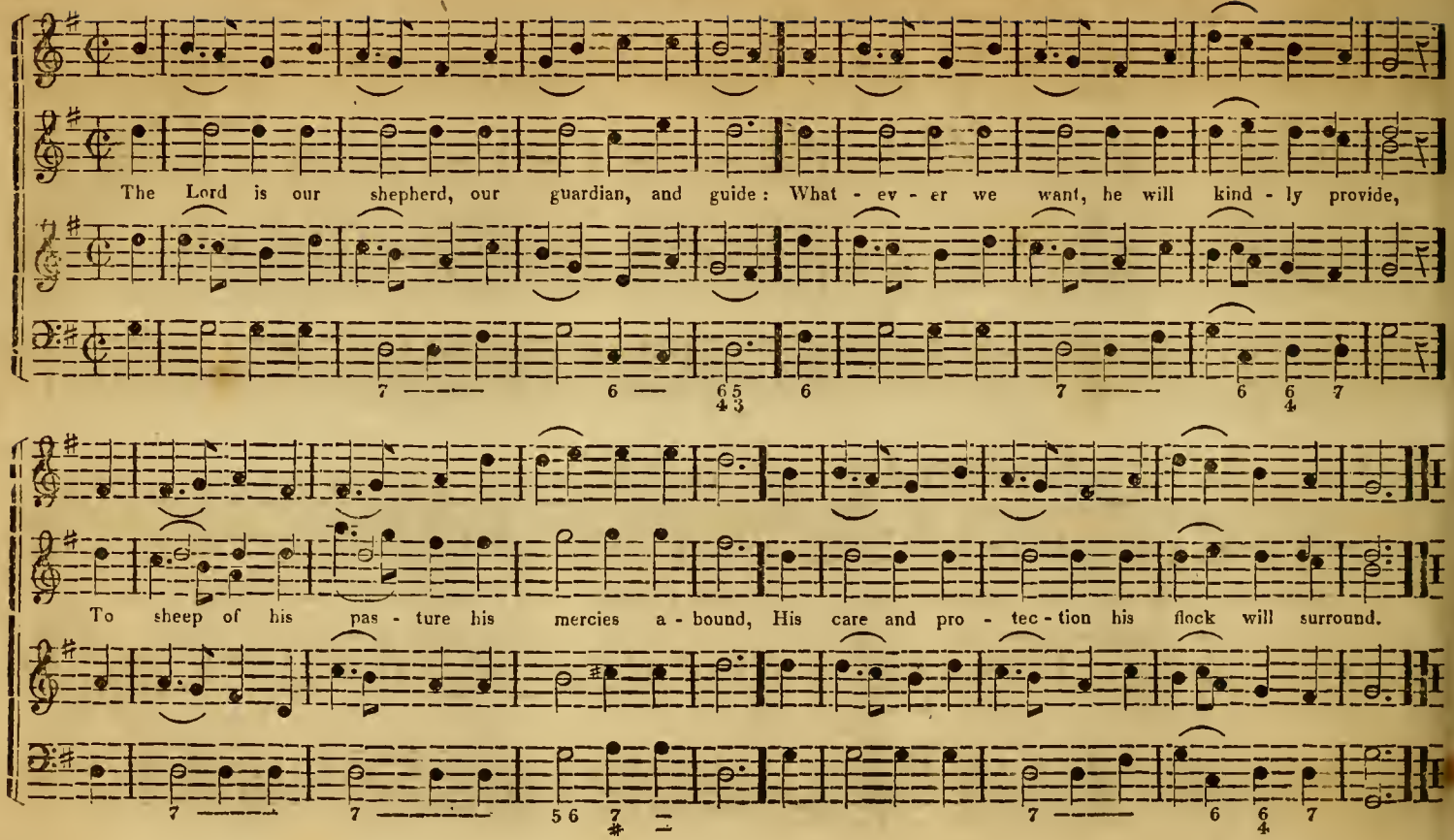
Fine.

Oh! refresh us—Oh! refresh us—Oh! refresh us with thy grace.

D. C.

Fine.

7 —


The Lord is our shepherd, our guardian, and guide: What - ev - er we want, he will kind - ly provide,
To sheep of his pas - ture his mercies a - bound, His care and pro - tec - tion his flock will surround.

Second Treble.

1. From Greenland's icy mountains, From India's coral strand; Where Afric's sunny fountains Roll down their golden sand;

Treble. Moderato.

2. What though the spicy breezes, Blow soft o'er Ceylon's isle; Though ev'ry prospect pleases, And only *man* is vile;

Base.

3. Shall *we*, whose souls are lighted By wisdom from on high, Shall *we* to men benighted, The lamp of life deny?

4. WAFT, WAFT ye winds, his story; And you, ye waters, *roll*, Till like a sea of glory, It spreads from pole to pole;

1. From many an ancient river, From many a palmy plain, They call *us* to de - liver,—Their land from error's chain.

2. In vain with lavish kindness The gifts of God are strown; The heathen in his *blindness* Bows down to *wood* and *stone*.

3. SALVATION! O SALVATION! The joyful sound pro - claim, Till earth's remotest nation, Has learnt Messiah's name.

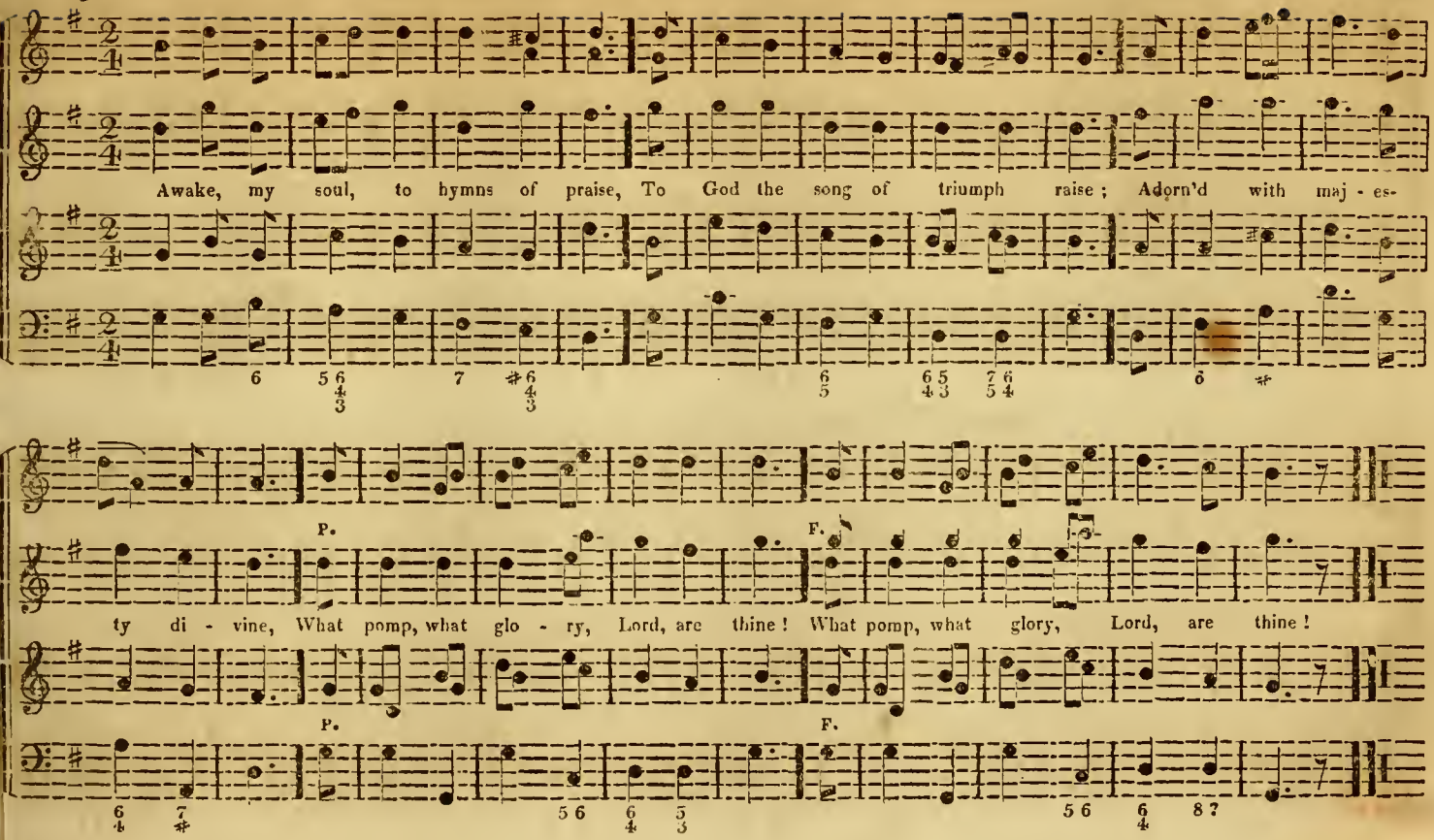
4. Till o'er our ransom'd nature, The Lamb for sinners slain, Redeemer, King, Creator, Returns in bliss to reign.

69. **LOVAIN.** L. M. German Tune; "O Jesu Christ meines Lebens licht."

Thus far the Lord hath led me on, Thus far his pow'r prolongs my days; And ev'ry ev'ning shall make known, Some fresh memorial of his grace.

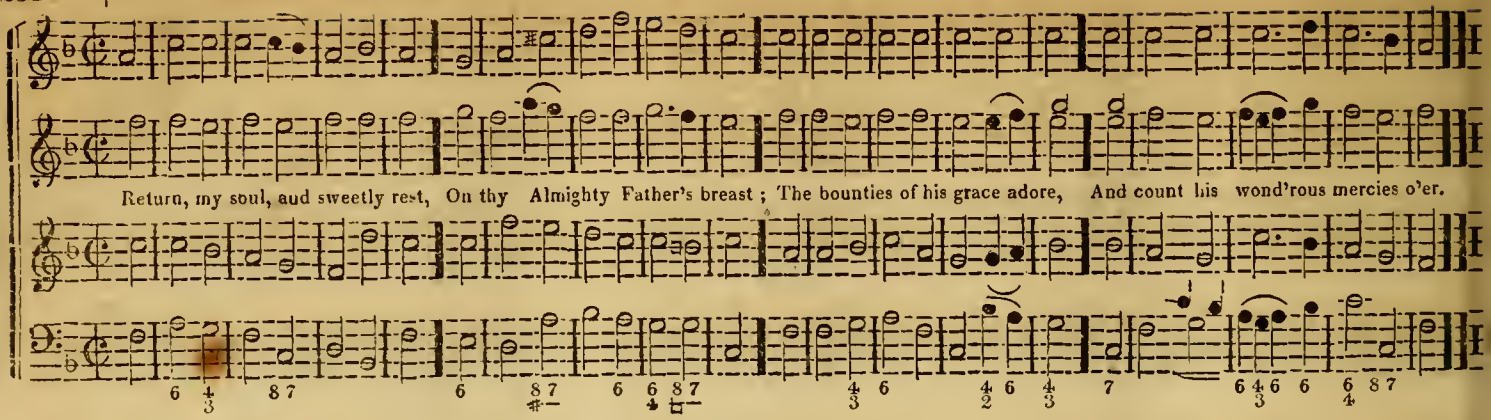
69. **BERLIN.** L. M. German Tune; "Auf Christenmensch, auf—"

Happy the church, thou sacred place, The seat of thy Creator's grace: Thy holy courts are his abode, Thou earthly palace of our God.


Awake, my soul, to hymns of praise, To God the song of triumph raise; Adorn'd with maj - es-
P.
F.
ty di - vine, What pomp, what glo - ry, Lord, are thine! What pomp, what glory, Lord, are thine!
P.
F.

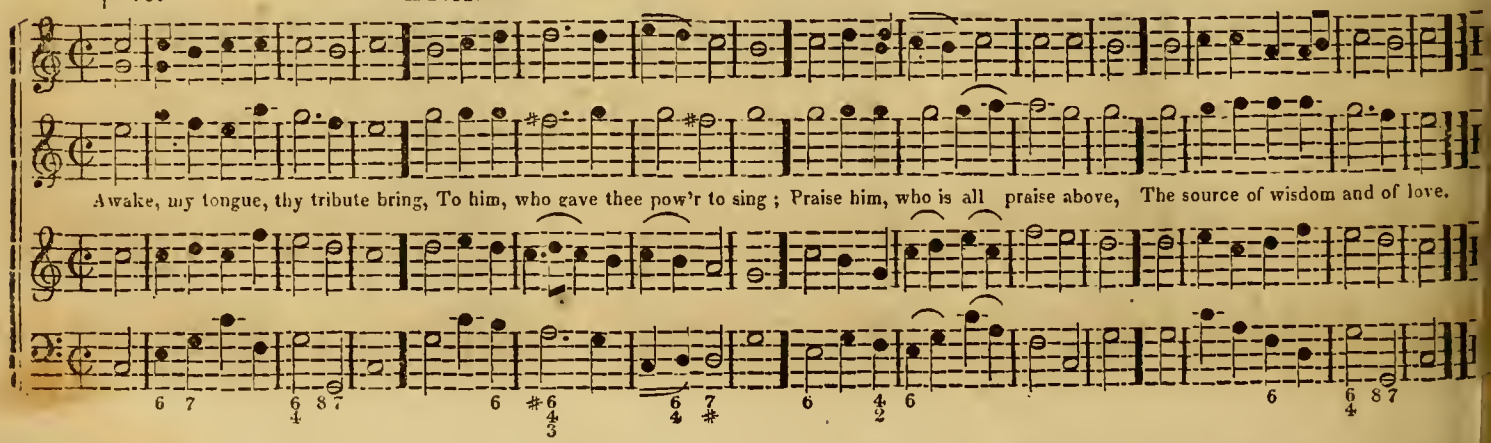
30.

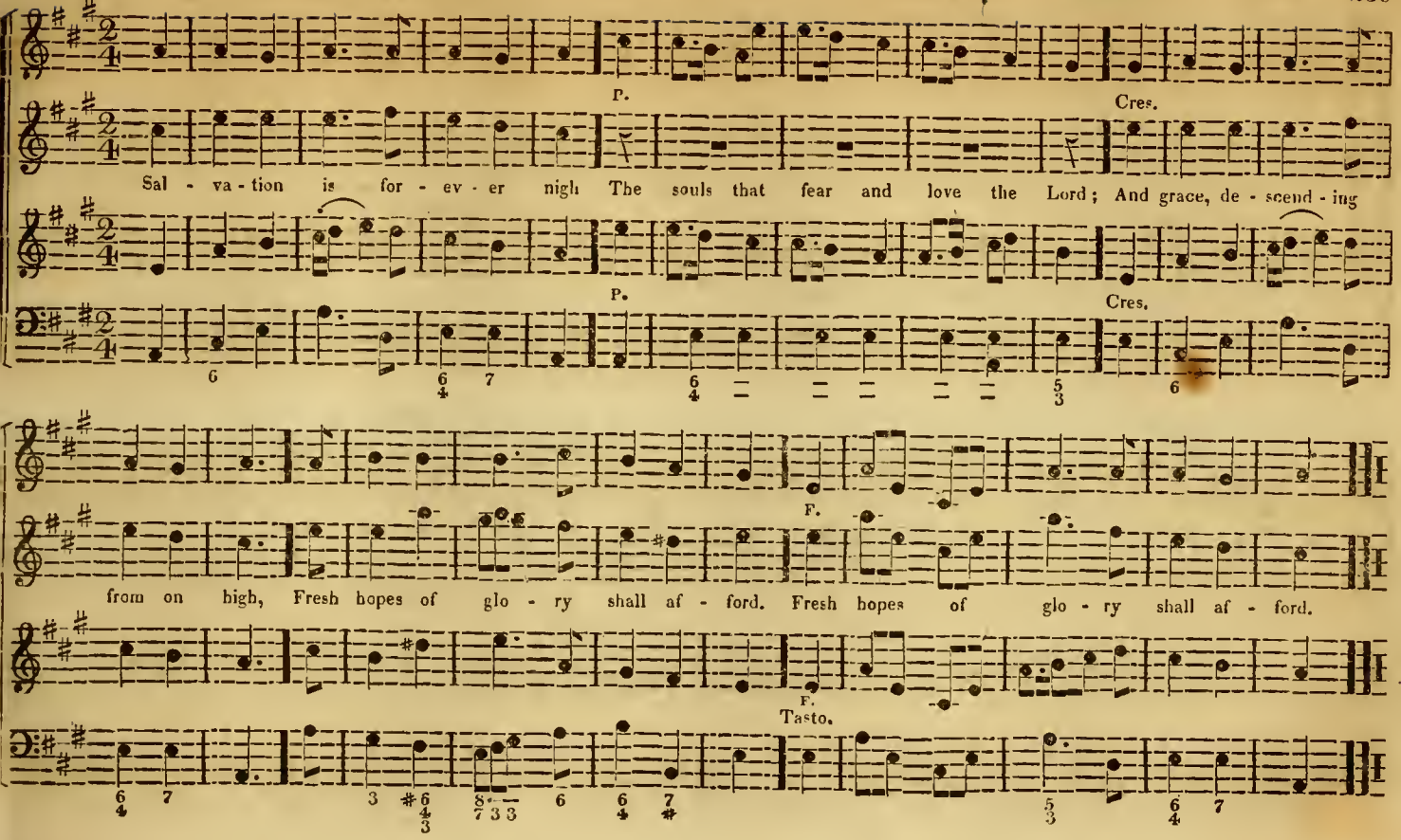
NAZARETH. L. M.

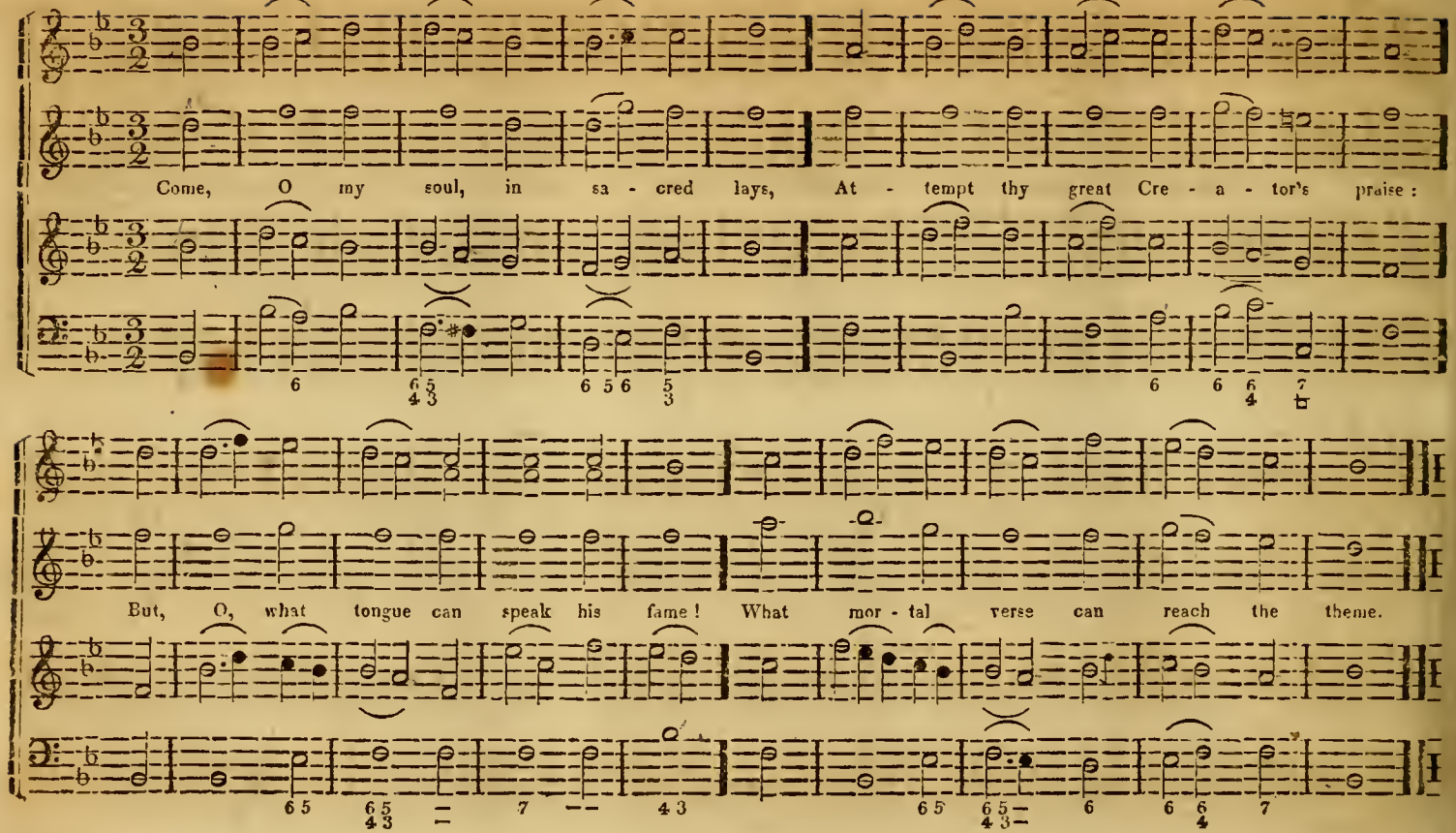


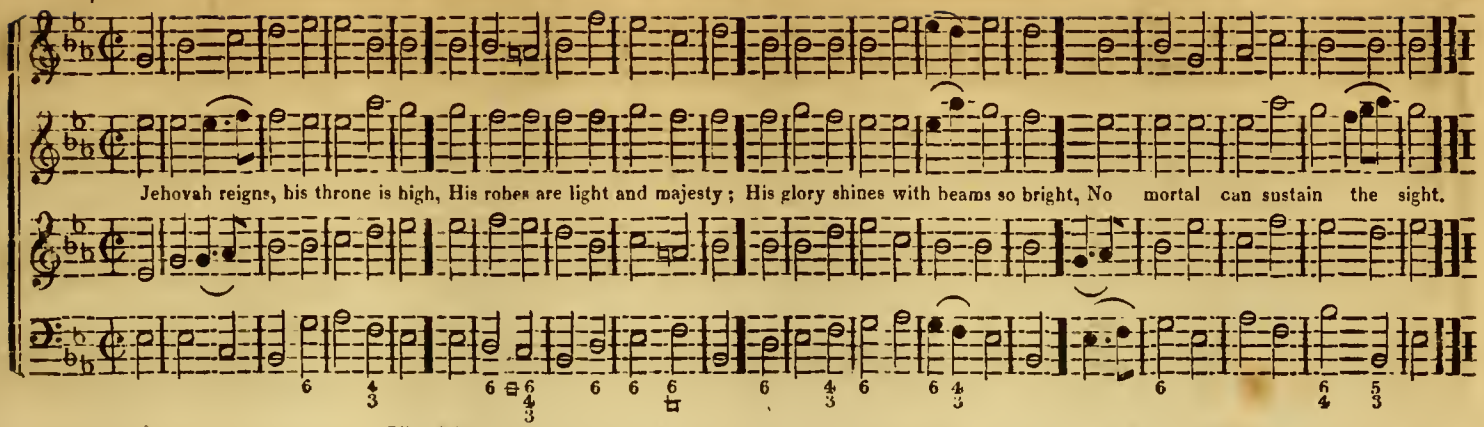
76.

BRAMCOATE. L. M.

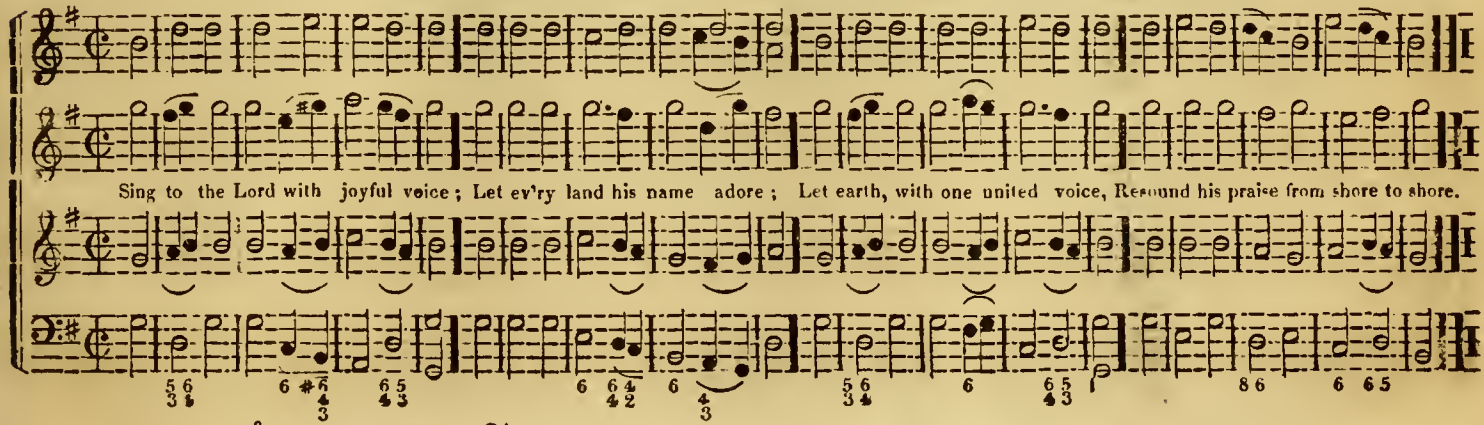


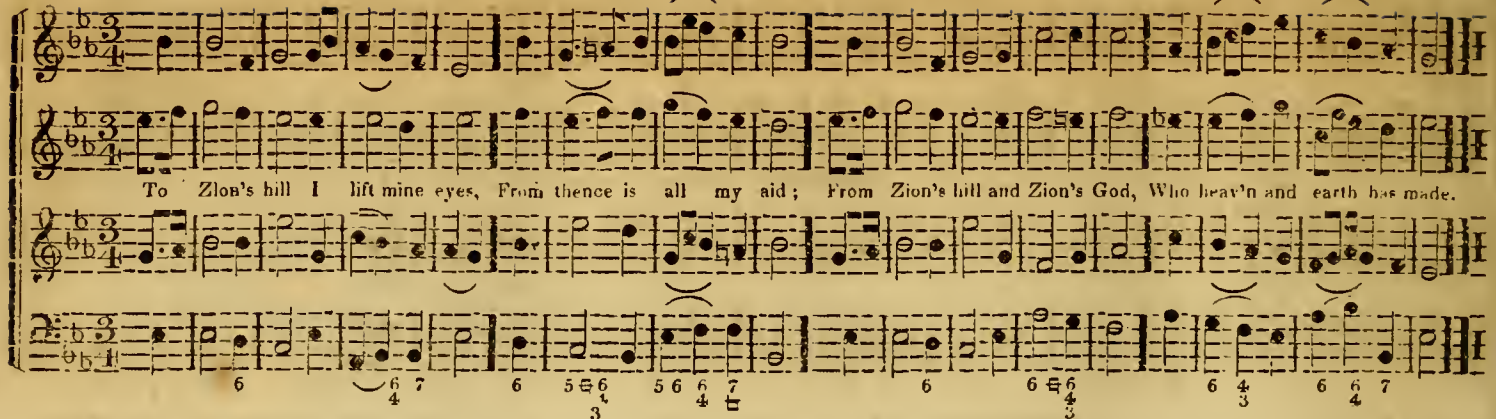

P.
Cres.
Sal - va - tion is for - ev - er nigh The souls that fear and love the Lord; And grace, de - scend - ing
P.
Cres.
F.
from on high, Fresh hopes of glo - ry shall af - ford. Fresh hopes of glo - ry shall af - ford.
F.
Tasto.


Come, O my soul, in sa - cred lays, At - tempt thy great Cre - a - tor's praise :
But, O, what tongue can speak his fame! What mor - tal verse can reach the theme.

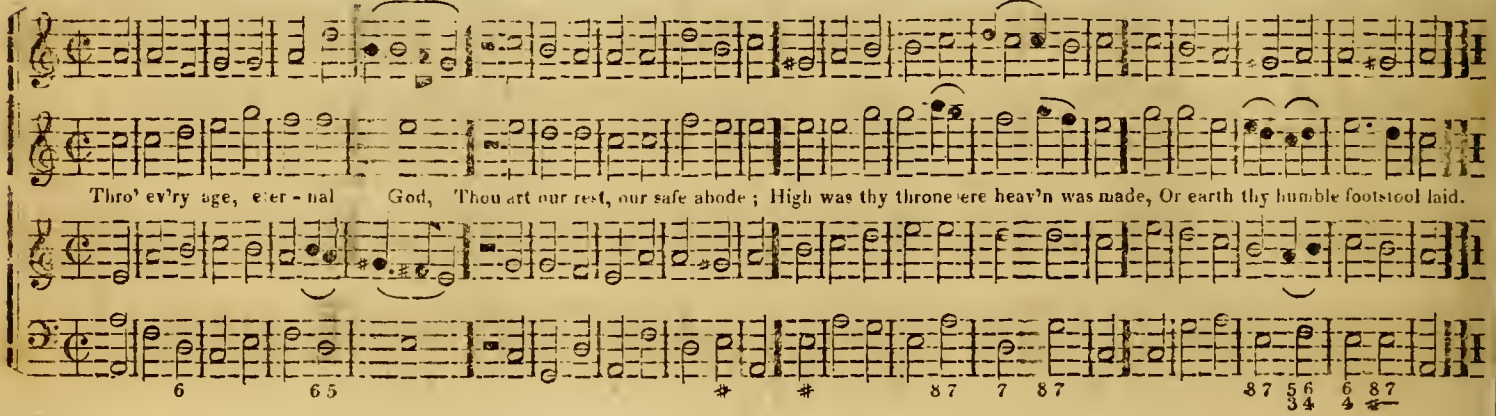


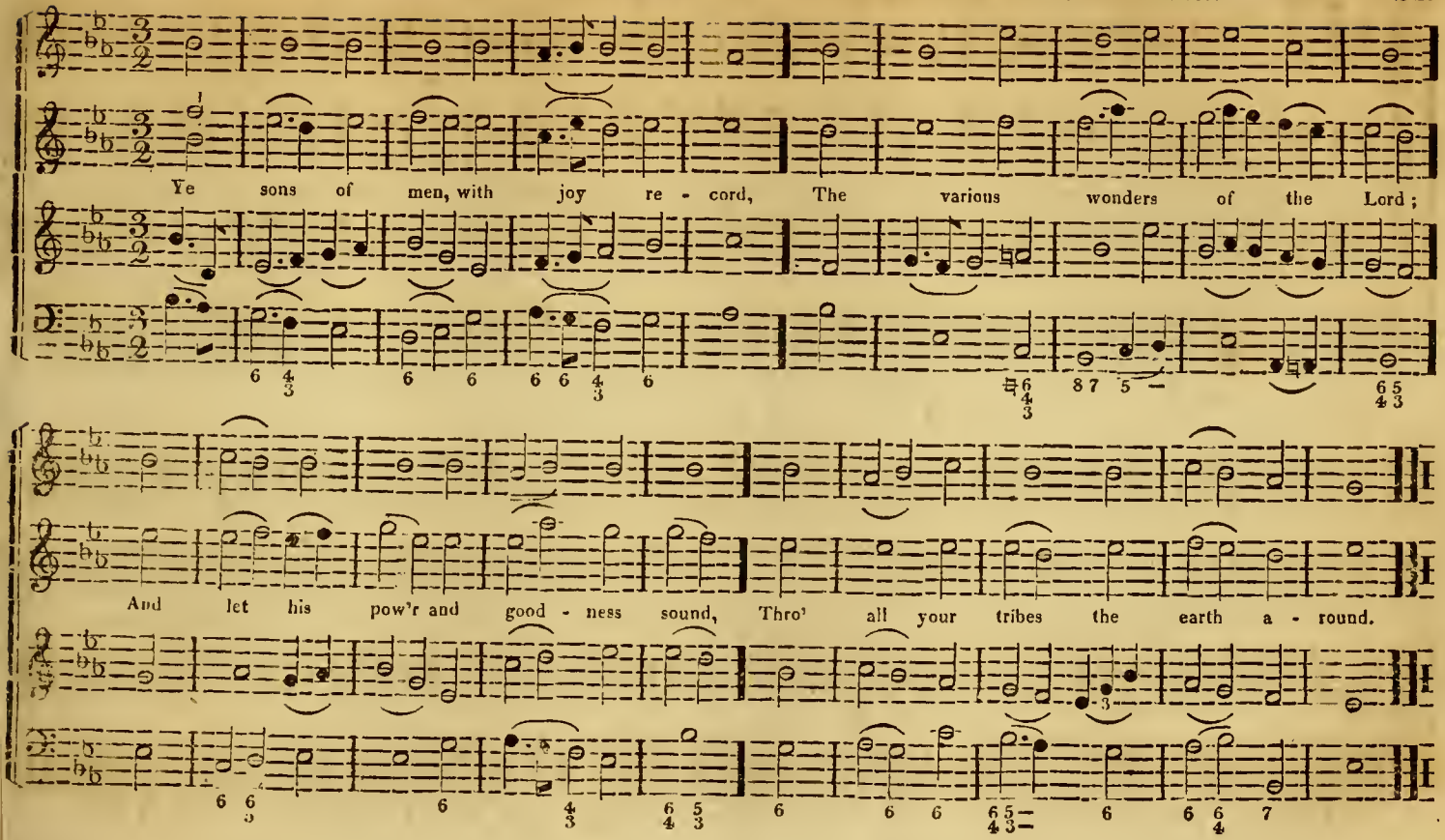
72. HAMBURG. L. M. Gregorian Chant; "Benedictus"—see Novellos' Evening Service.

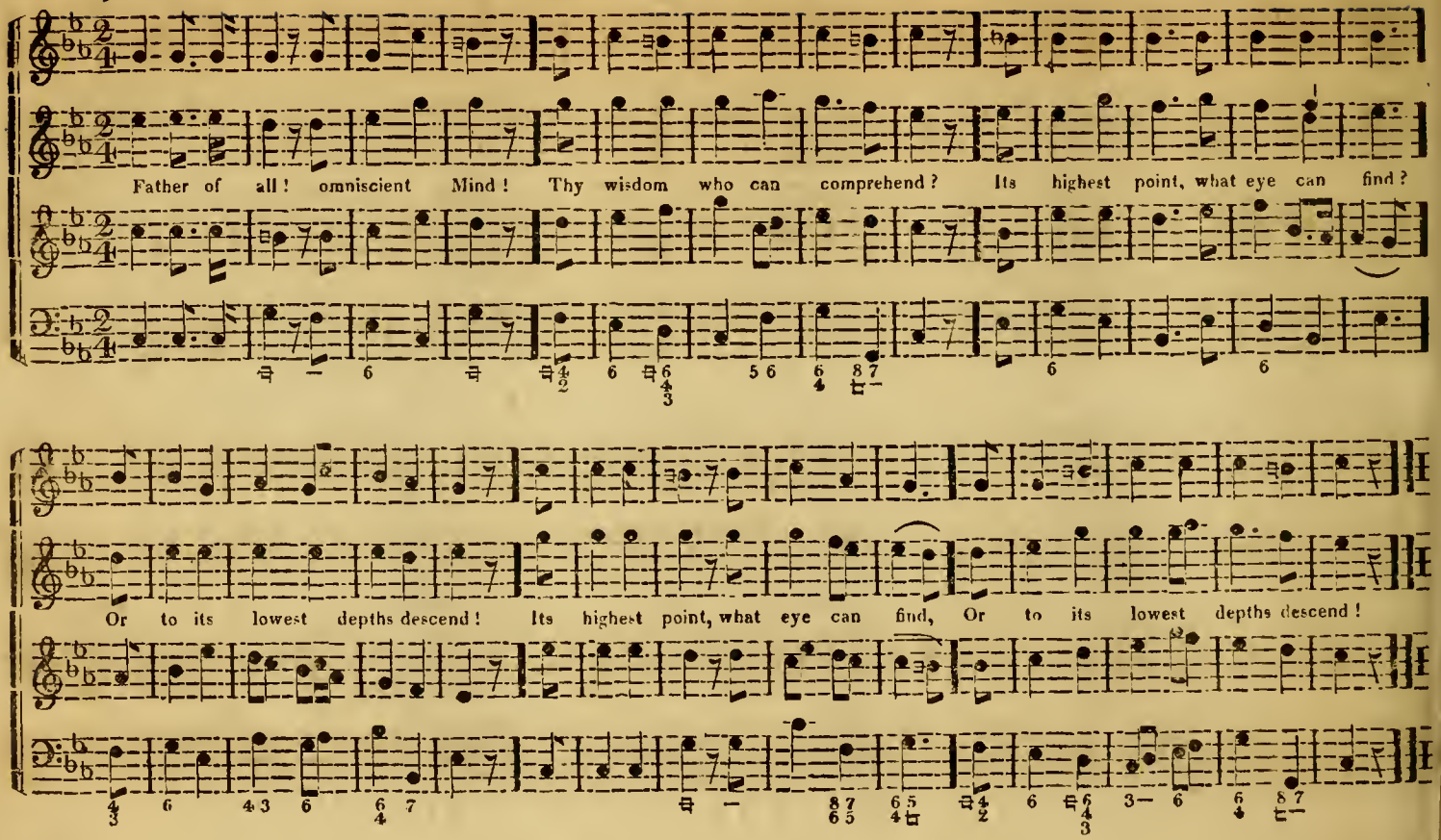


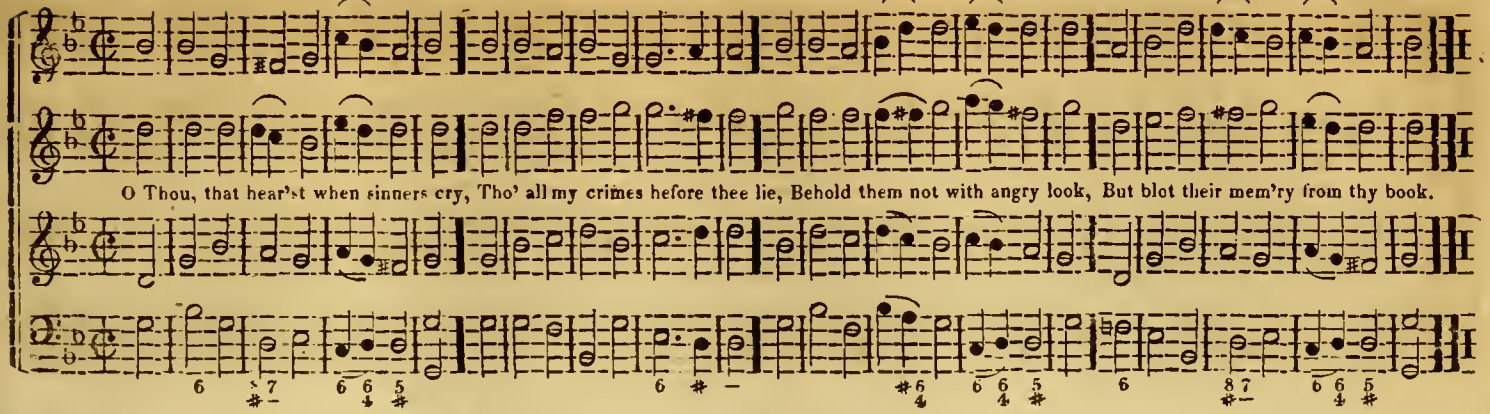


66. **WEIMAR.** L. M. German Tune; "Wer nur den lieben Gott lässt walten." Christian Newmark, 1660.

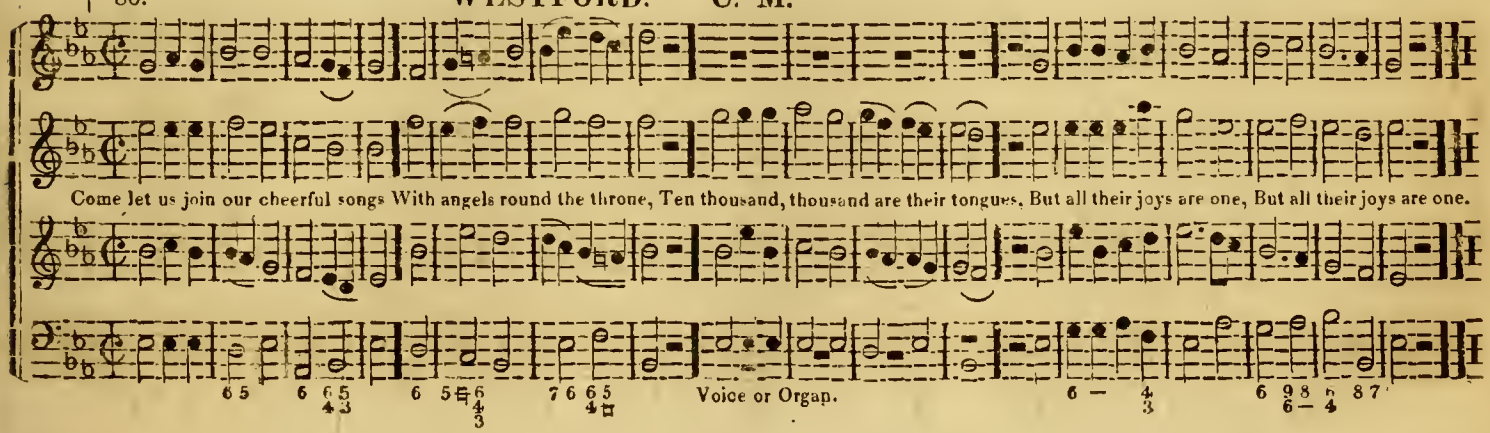


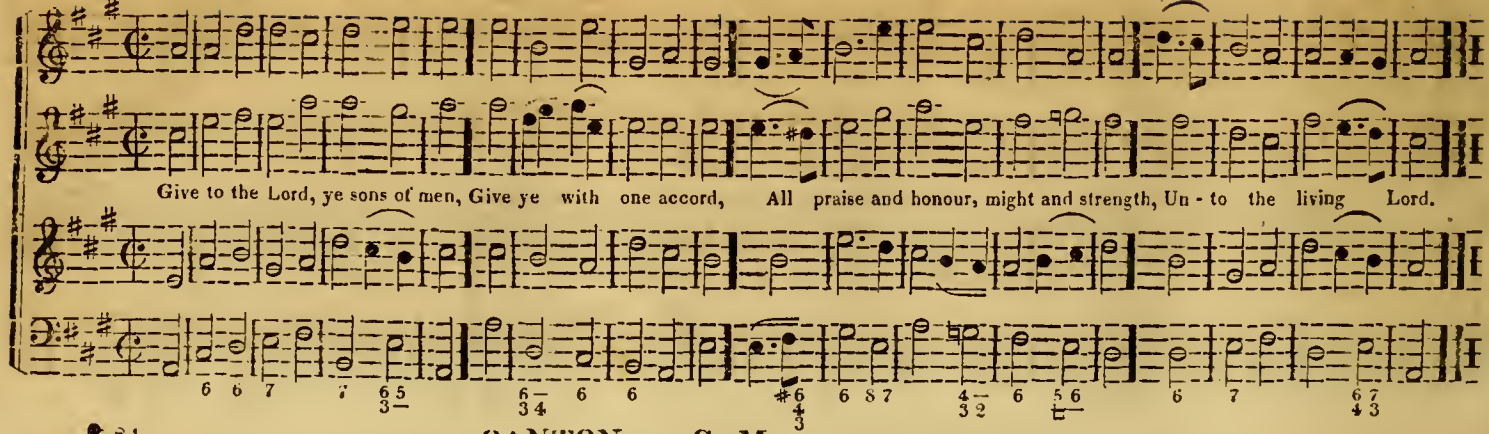

Ye sons of men, with joy re - cord, The various wonders of the Lord;
And let his pow'r and good - ness sound, Thro' all your tribes the earth a - round.

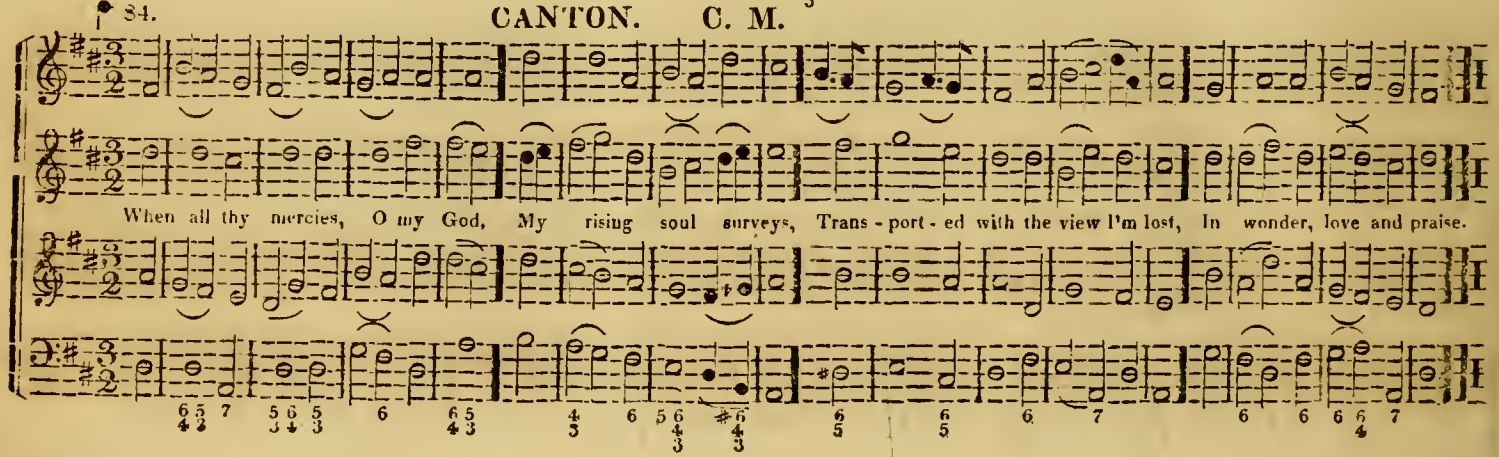

Father of all! omniscient Mind! Thy wisdom who can comprehend? Its highest point, what eye can find?
Or to its lowest depths descend! Its highest point, what eye can find, Or to its lowest depths descend!

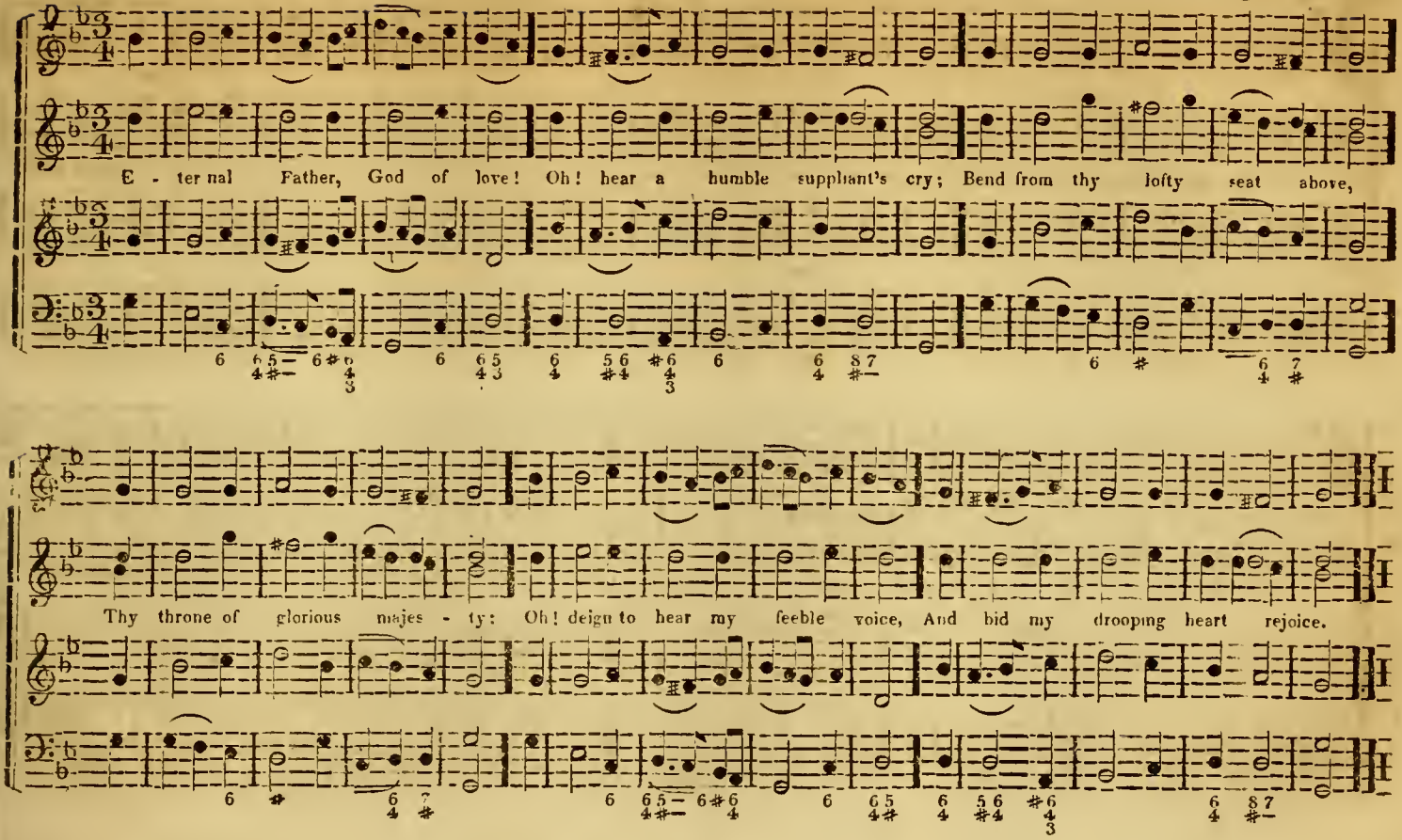


80. WESTFORD. C. M.

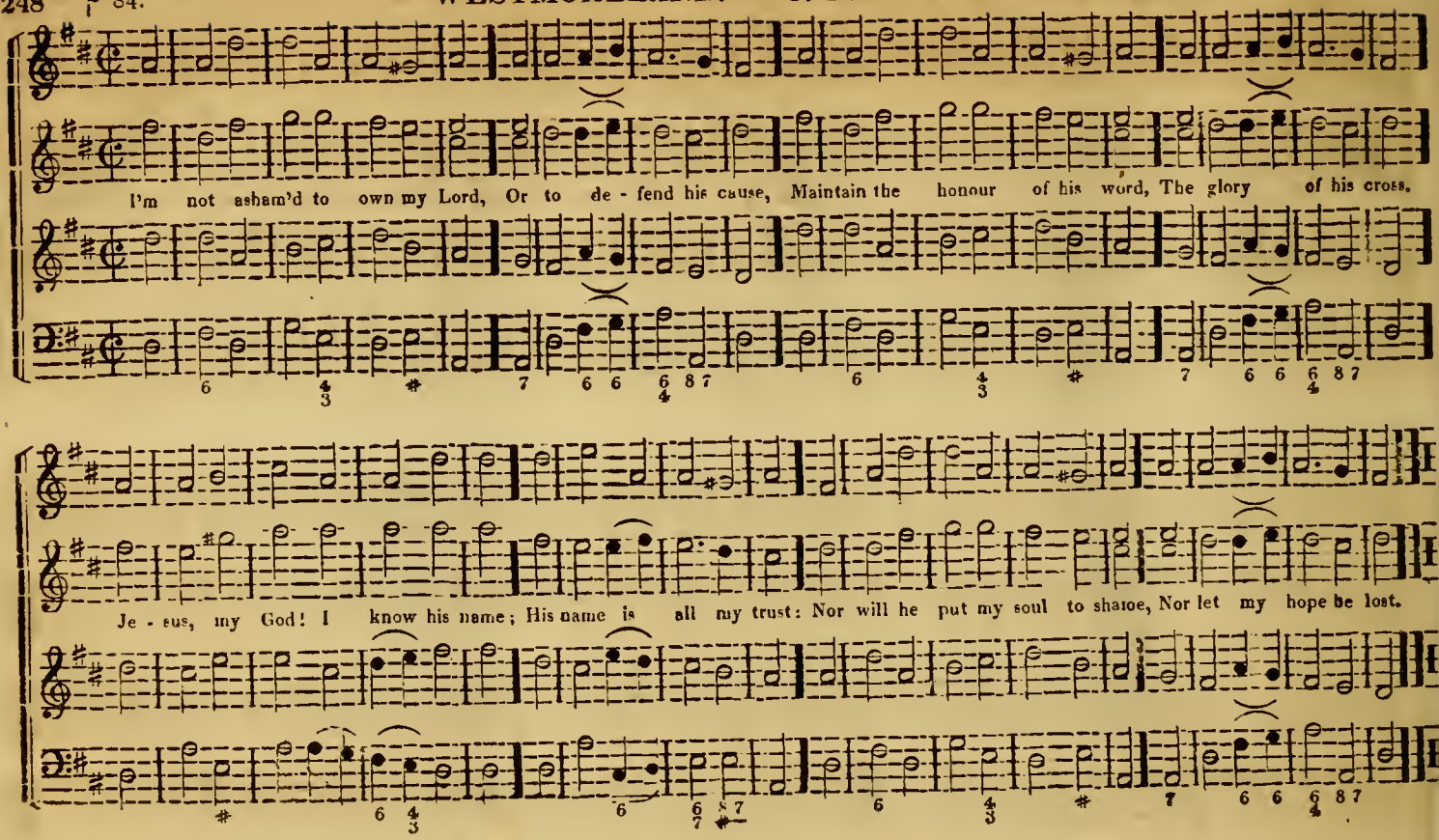



62.
St. CECILIA. C. M.
Give to the Lord, ye sons of men, Give ye with one accord, All praise and honour, might and strength, Un - to the living Lord.


84.
CANTON. C. M.
When all thy mercies, O my God, My rising soul surveys, Trans - port - ed with the view I'm lost, In wonder, love and praise.


E - ter nal Father, God of love! Oh! hear a humble suppliant's cry; Bend from thy lofty seat above,
Thy throne of glorious majes - ty: Oh! deign to hear my feeble voice, And bid my drooping heart rejoice.

WESTMORELAND. C. M. Moravian Tune.



80. **SAXONY. C. M.**

For - ever blessed be the Lord, My Saviour and my shield: He sends his spirit with his word, To arm me for the field.

88. **DORCHESTER. C. M.**

Father of mercies! in thy word, What endless glory shines; For - ev - er be thy name a - dor'd, For these ce - les - tial lines.

WARSAW. C. M.

A new and noble song,

Sing to the Lord, ye distant lands, Ye tribes of every tongue; His new discover'd grace demands, A new and noble song, A new and noble song.

A new and noble song,

MARLOW. (Chant) C. M.

Let all the lands with shouts of joy, To God their voices raise; Sing psalms in honour of his name, And spread his glorious praise.

60. **HAARLEM.** C. M. German Tune; "Non sich der Tag greendet hat."

Strait is the way, the door is strait, That leads to joys on high; 'Tis but a few that find the gate, While crowds mistake and die.

66. **OLMUTZ.** S. M. Gregorian Chant; "Magnificat,"—see Novellos' Evening Service.

Your harps, ye trembling saints, Down from the willows take! Loud to the praise of love di - vine, Bid ev'ry string a - wake!

84.

PADDINGTON. S. M.

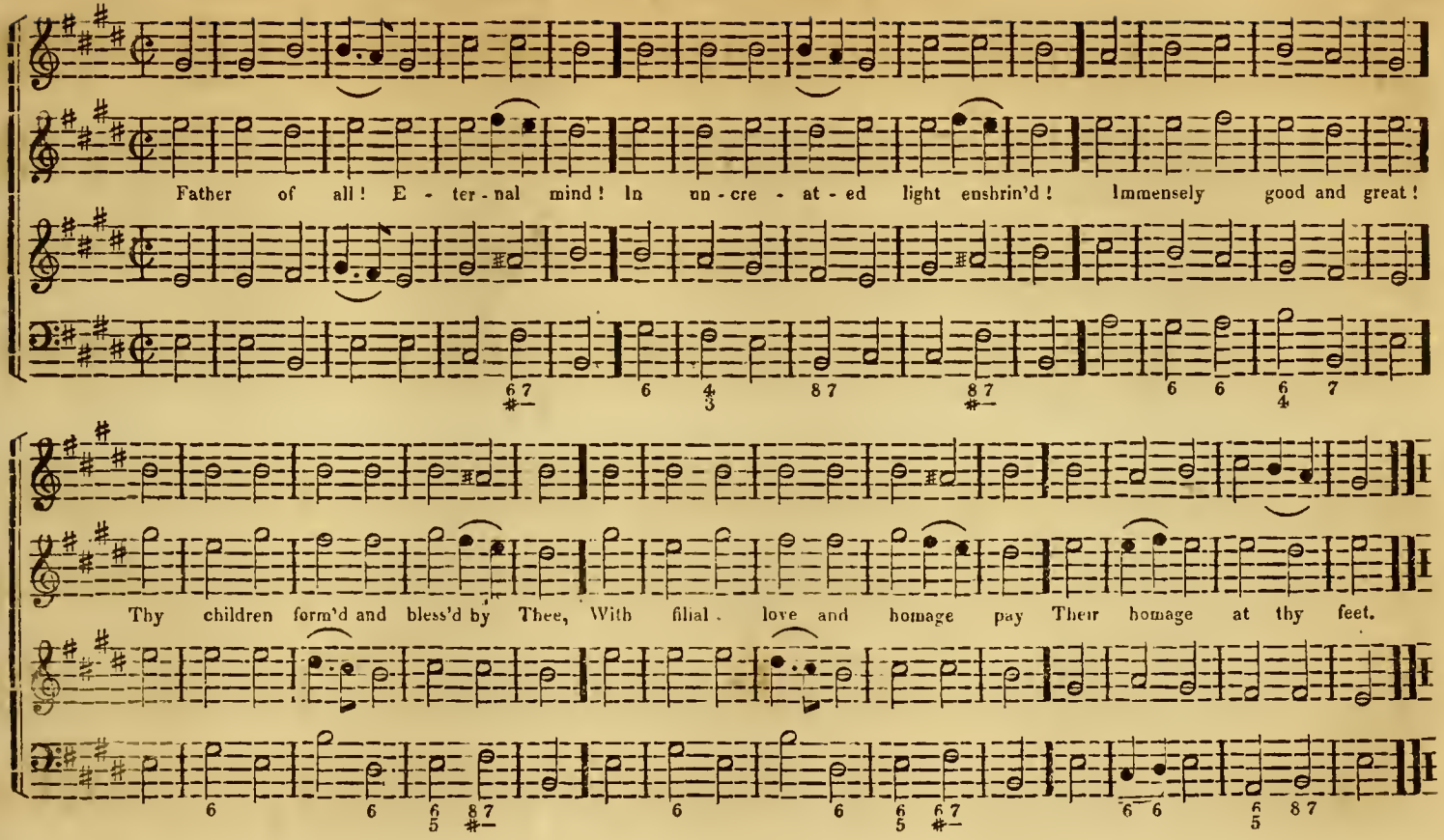
Come, Holy Spirit, come; Let thy bright beams arise: Dispel the sorrow from our minds, The darkness from our eyes.

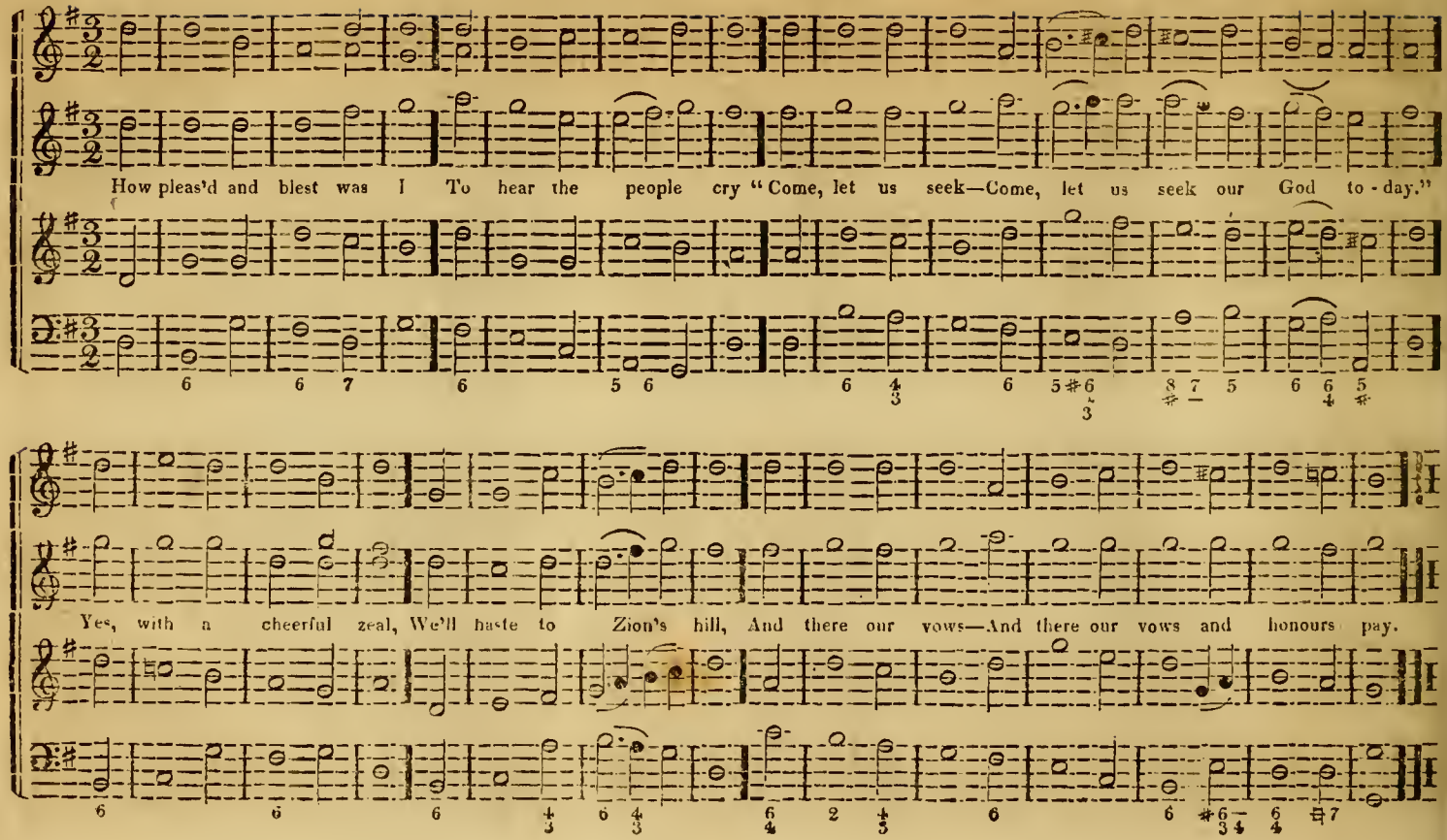
69.

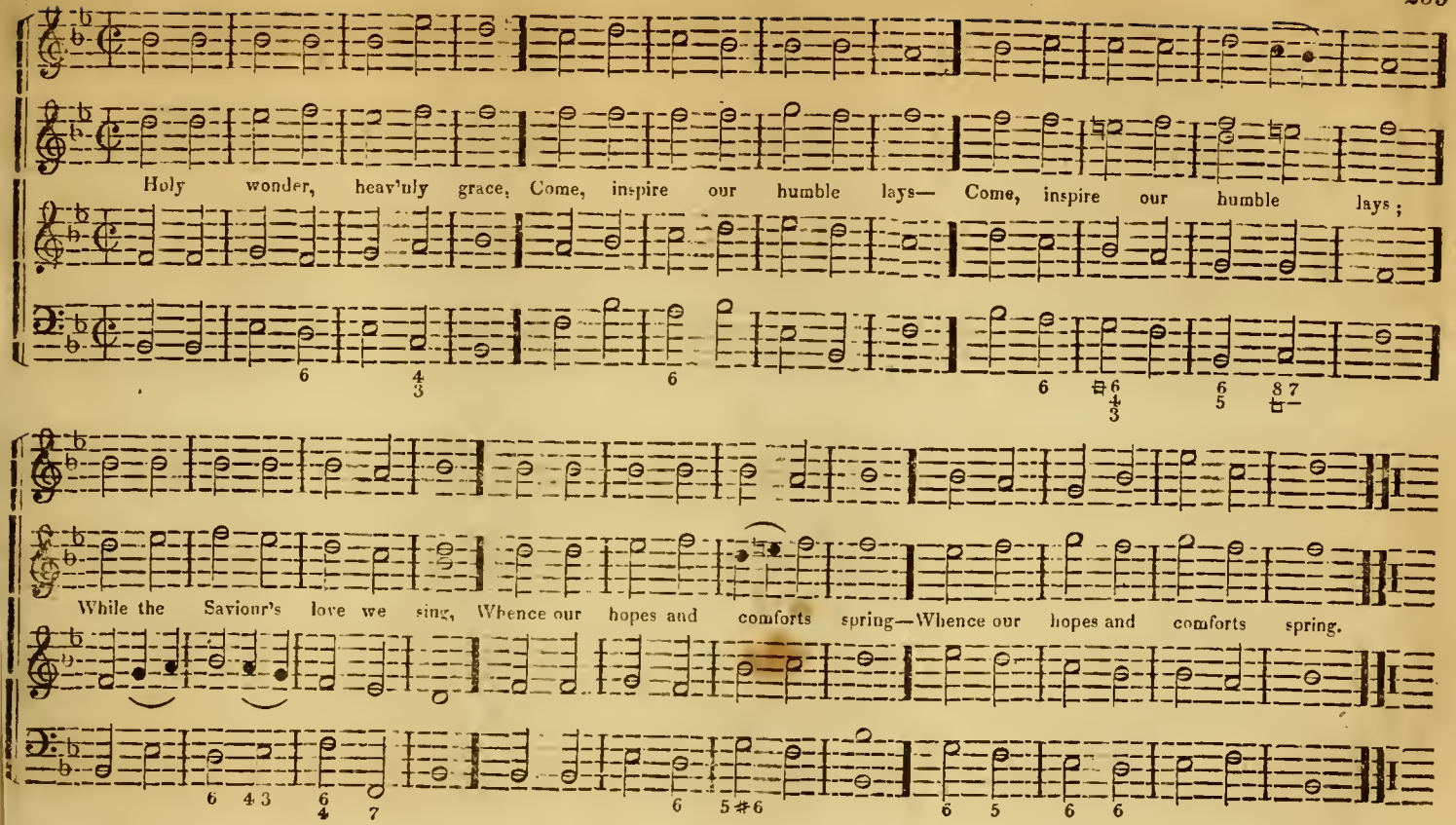
DARTMOUTH. S. M.

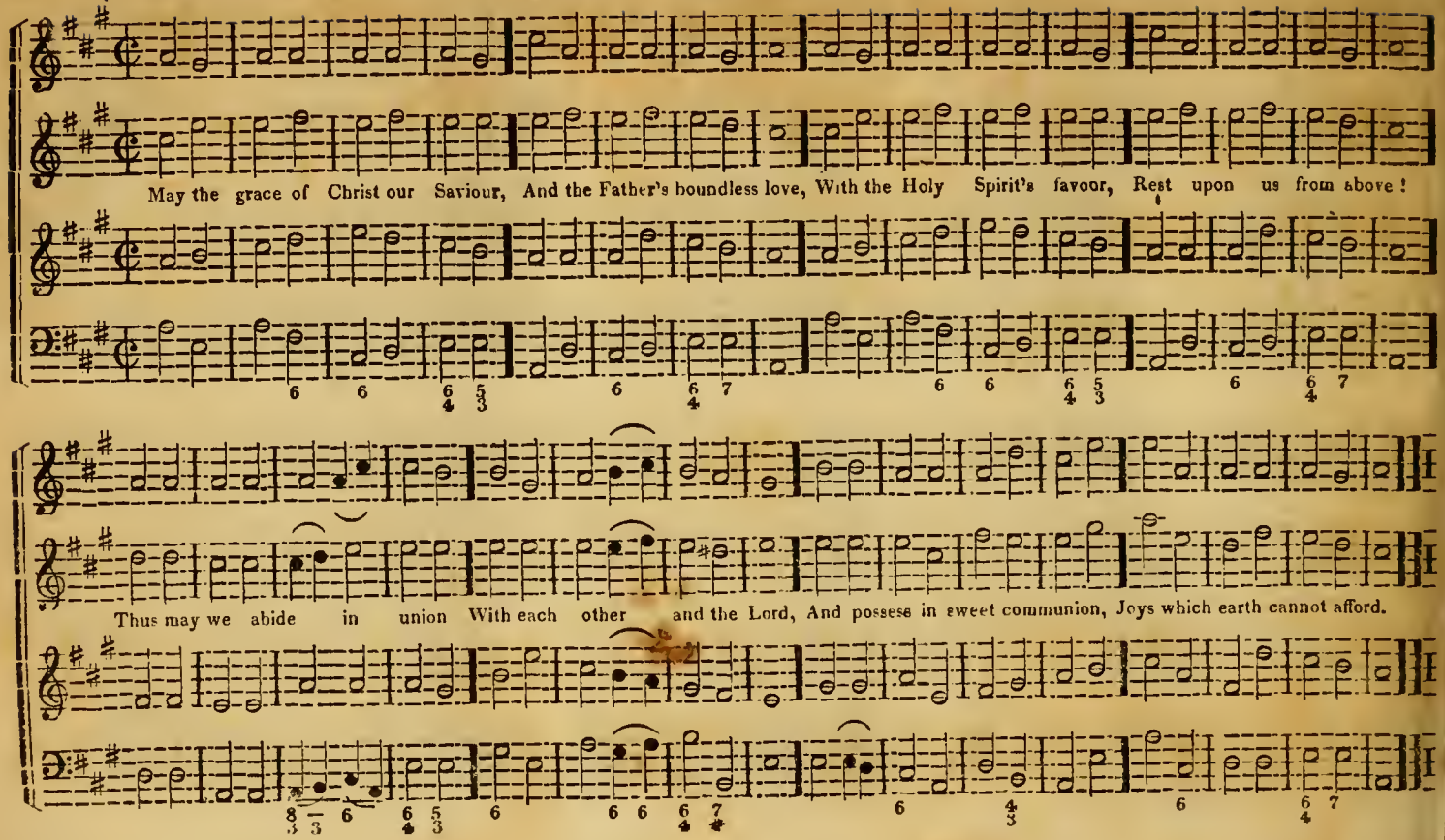
L. Mason.

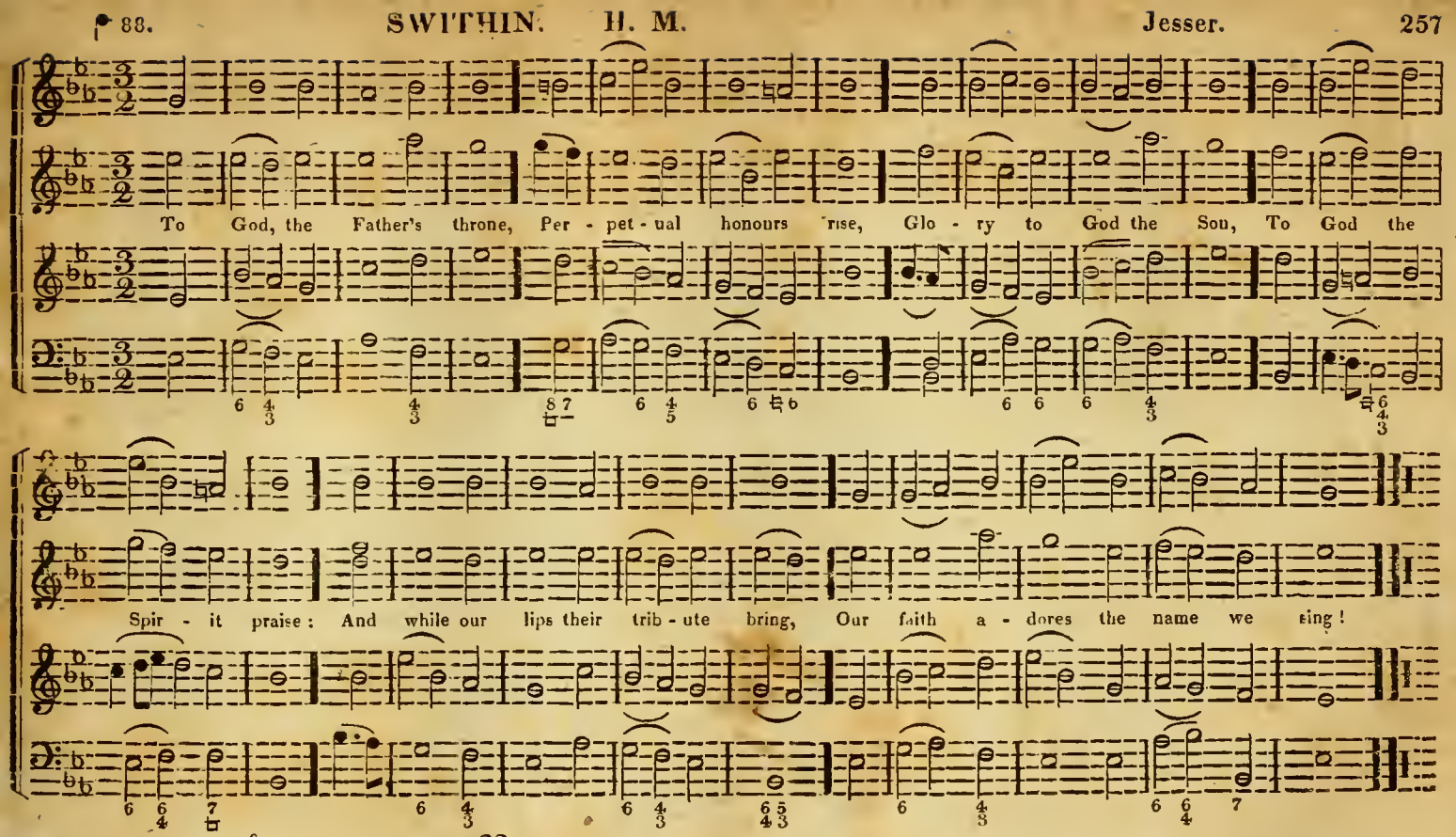
Is this the kind return And these the thanks we owe, Thus to abuse e - ternal love, Whence all our blessings flow?

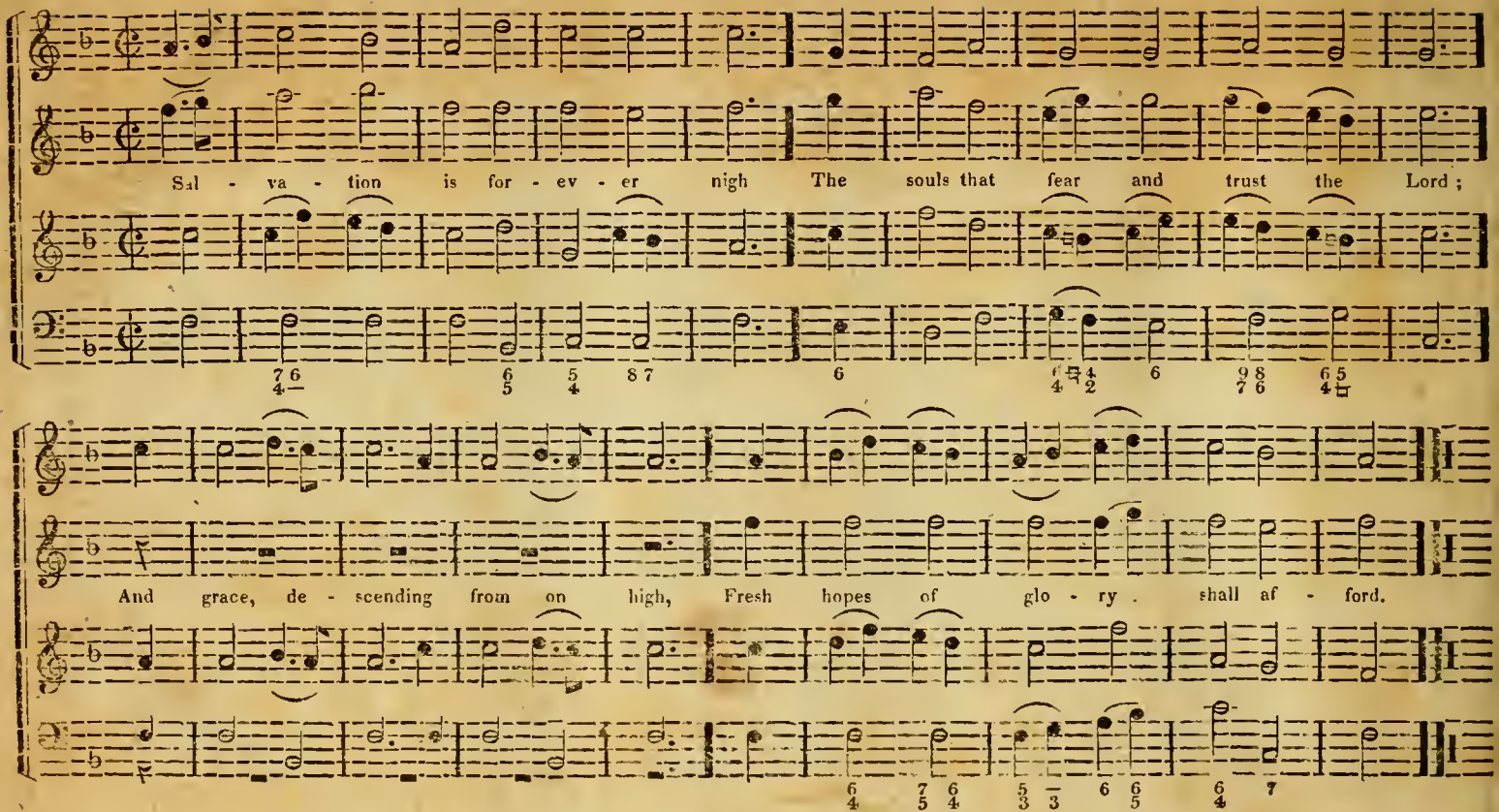

Father of all! E - ter - nal mind! In un - cre - at - ed light enshrin'd! Immensely good and great!
Thy children form'd and bless'd by Thee, With filial love and homage pay Their homage at thy feet.

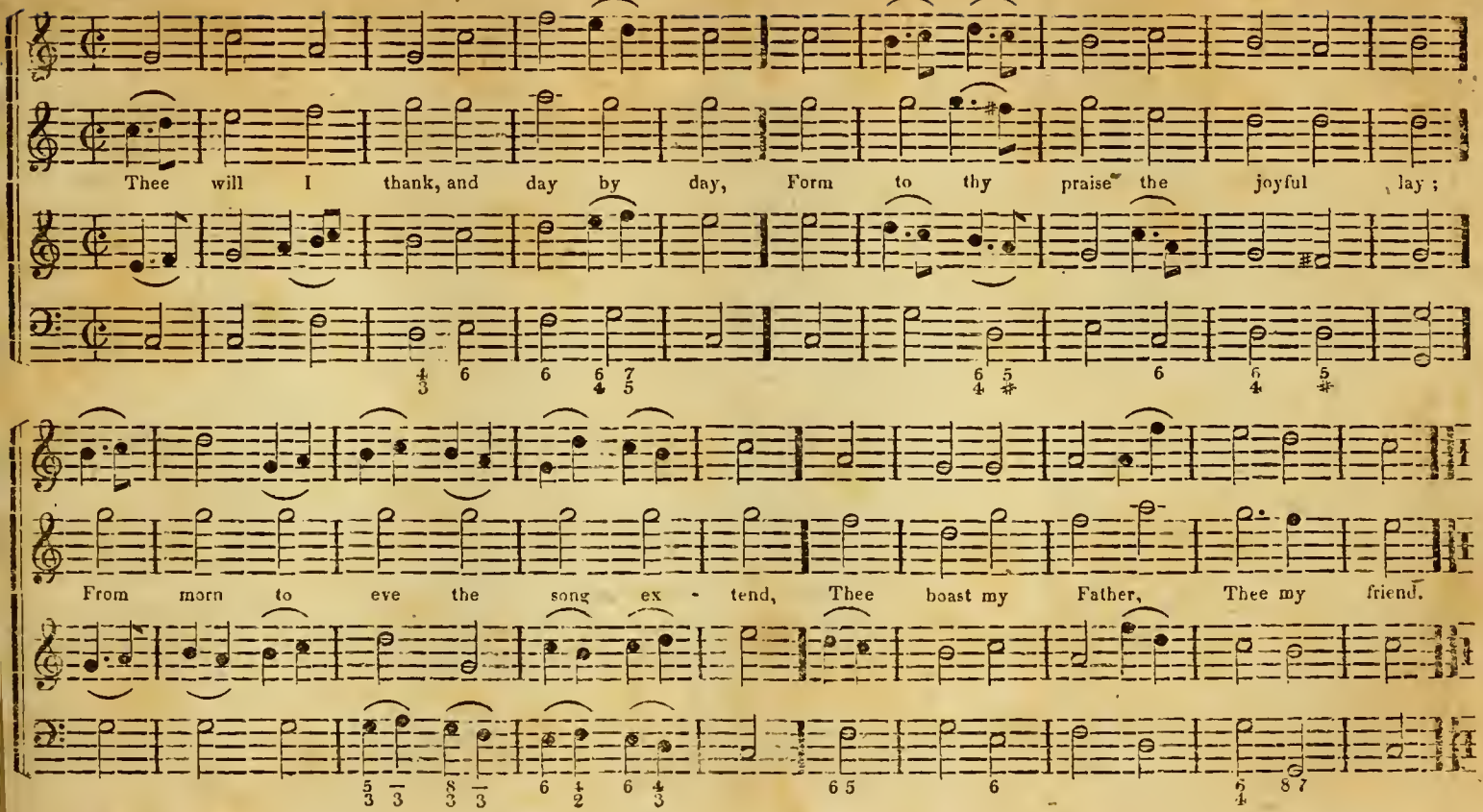

How pleas'd and blest was I To hear the people cry "Come, let us seek—Come, let us seek our God to-day."
Yes, with a cheerful zeal, We'll haste to Zion's hill, And there our vows—And there our vows and honours pay.

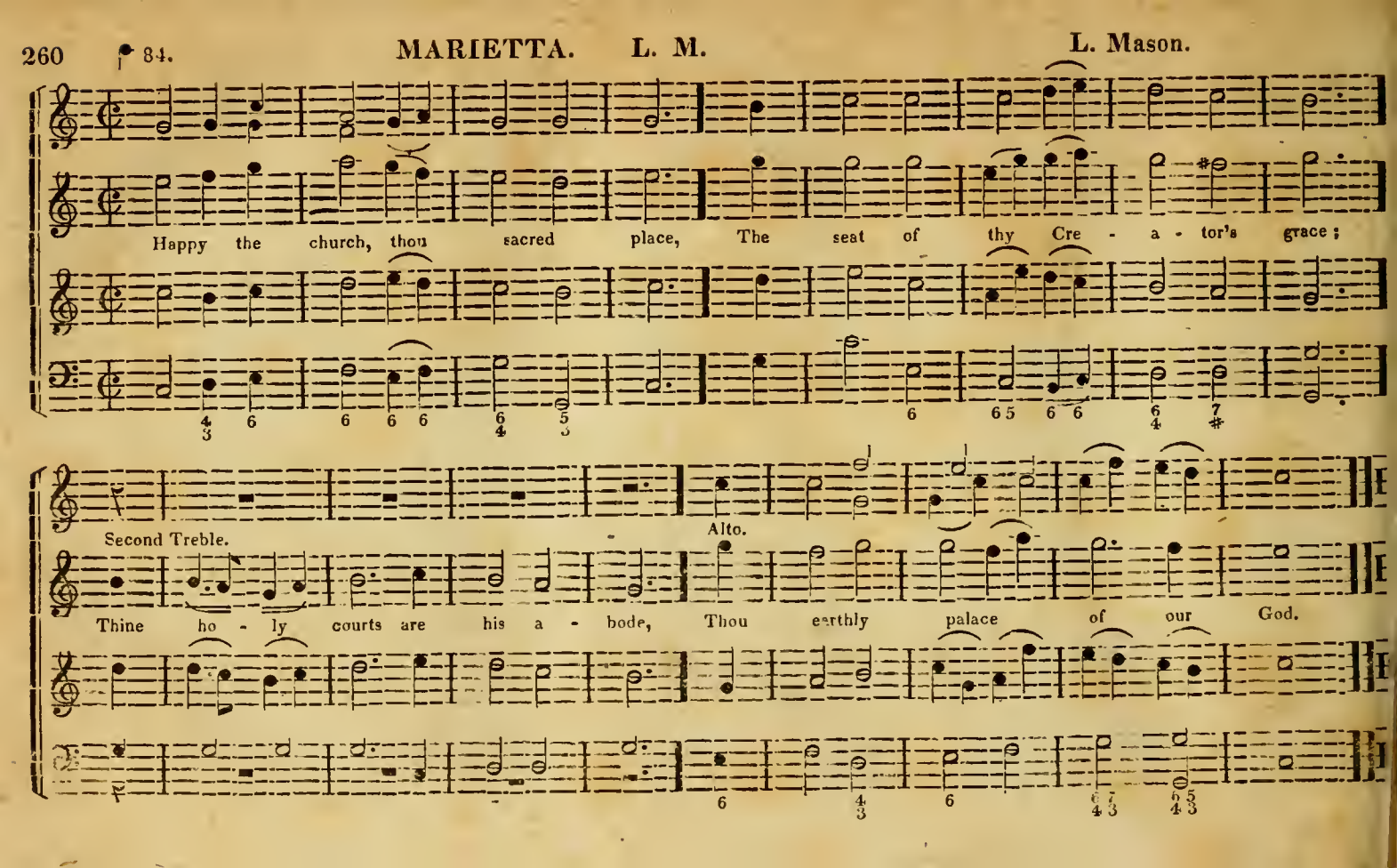

Holy wonder, heav'nly grace, Come, inspire our humble lays— Come, inspire our humble lays;
While the Saviour's love we sing, Whence our hopes and comforts spring—Whence our hopes and comforts spring.


92.
WALPOLE. 8's & 7's.
May the grace of Christ our Saviour, And the Father's boundless love, With the Holy Spirit's favour, Rest upon us from above!
Thus may we abide in union With each other and the Lord, And possess in sweet communion, Joys which earth cannot afford.


To God, the Father's throne, Per - pet - ual honours rise, Glo - ry to God the Son, To God the
Spir - it praise: And while our lips their trib - ute bring, Our faith a - dores the name we sing!


Sal - va - tion is for - ev - er nigh The souls that fear and trust the Lord ;
And grace, de - scending from on high, Fresh hopes of glo - ry shall af - ford.


Thee will I thank, and day by day, Form to thy praise the joyful lay;
From morn to eve the song ex - tend, Thee boast my Father, Thee my friend.


84.
MARIETTA. L. M.
L. Mason.
Happy the church, thou sacred place, The seat of thy Cre - a - tor's grace;
Second Treble.
Alto.
Thine ho - ly courts are his a - bode, Thou earthly palace of our God.

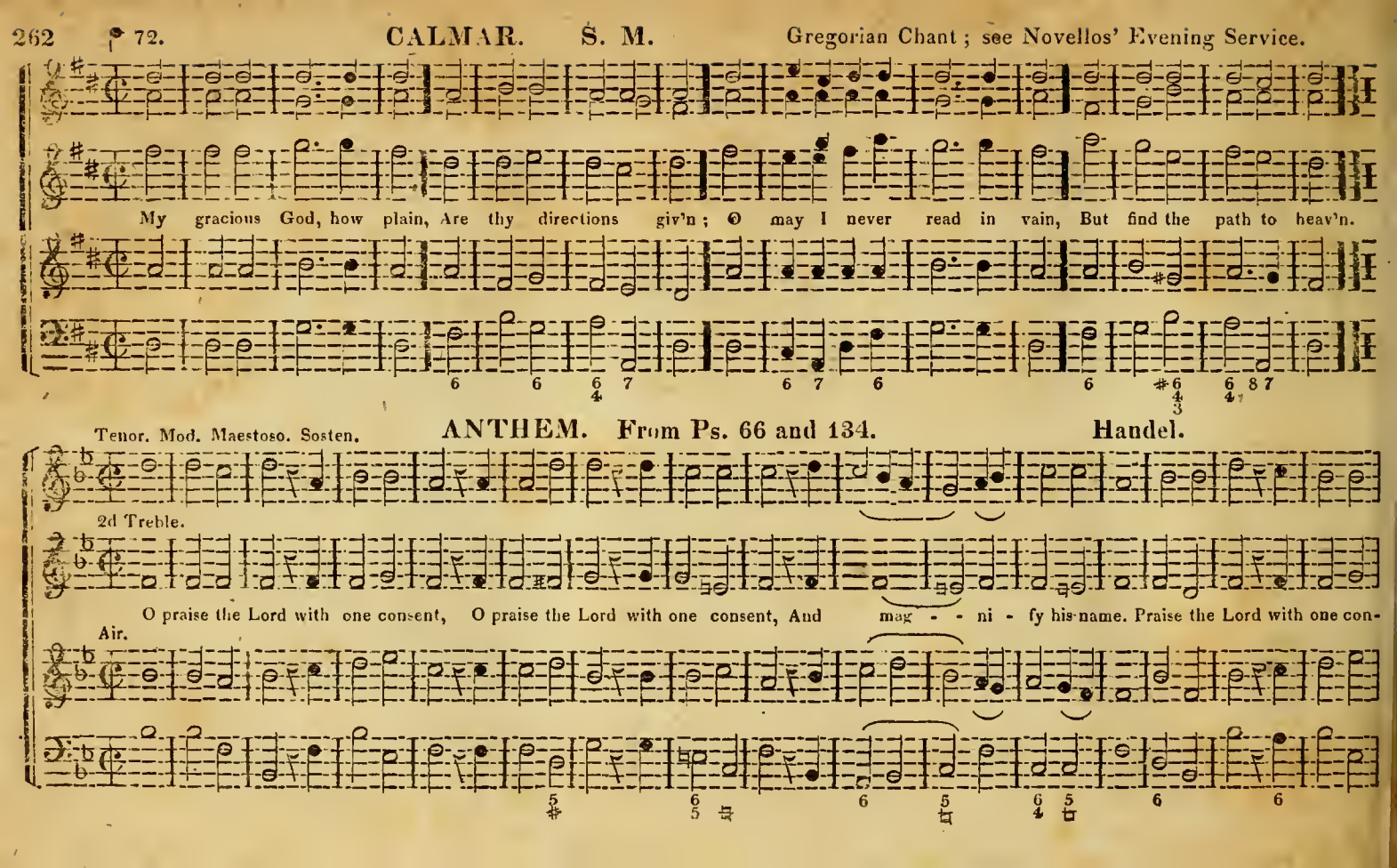
GRAFTON. C. M.

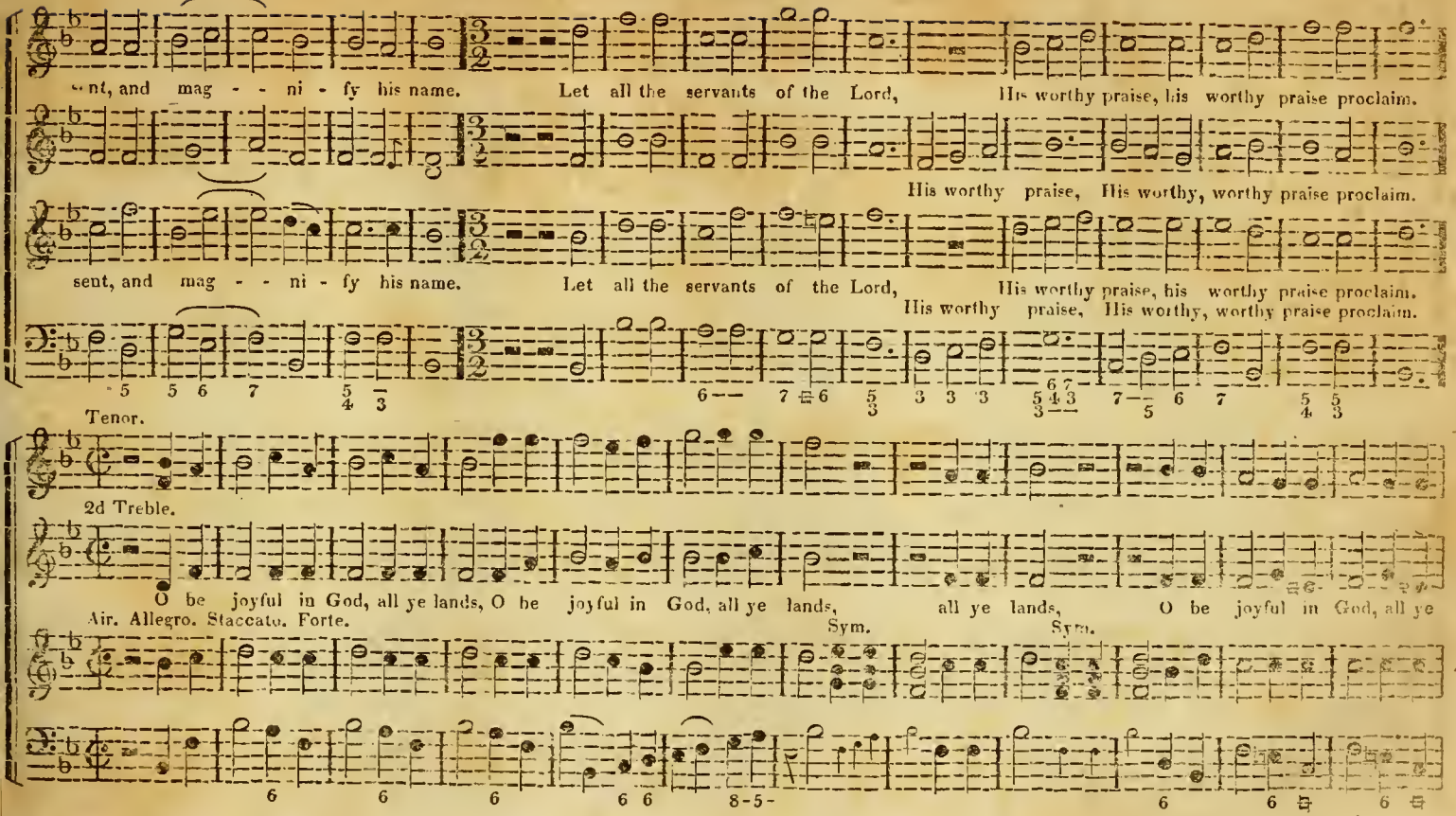
How oft, alas! this wretched heart, Has wander'd from the Lord! How oft my roving thoughts depart, Forget - ful of his word!

WENHAM. C. M.

L. Mason.

Teach me the measure of my days, Thou Maker of my frame; I would survey life's narrow space, And learn how frail I am.


72.
CALMAR. S. M.
Gregorian Chant; see Novellos' Evening Service.
My gracious God, how plain, Are thy directions giv'n; O may I never read in vain, But find the path to heav'n.
Tenor. Mod. Maestoso. Sosten.
ANTHEM. From Ps. 66 and 134.
Handel.
2d Treble.
O praise the Lord with one consent, O praise the Lord with one consent, And mag - - ni - fy his name. Praise the Lord with one con-
Air.


nt, and mag - - ni - fy his name. Let all the servants of the Lord, His worthy praise, his worthy praise proclaim.
His worthy praise, His worthy, worthy praise proclaim.
sent, and mag - - ni - fy his name. Let all the servants of the Lord, His worthy praise, his worthy praise proclaim.
His worthy praise, His worthy, worthy praise proclaim.
Tenor.
2d Treble.
O be joyful in God, all ye lands, O be joyful in God, all ye lands, all ye lands, O be joyful in God, all ye
Air. Allegro. Staccato. Forte.
Sym.
Sym.

lands, O be joyful in God, all ye lands, make his praise glo - rious, O be joyful in God, all ye lands, in God, all ye

Pia.

Org

lands, in God, all ye lands, in God, all ye lands, O be joyful in God, all ye lands, Make his praise glo - rious.

Fortis. Dim. Cres.

lands, O be joyful in God, all ye lands, in God, all ye lands, O be joyful in God, all ye lands, Make his praise glo - rious.

Voice.

Maestoso.

Be - fore Je - ho - vah's aw - ful throne, Ye nations bow with sa - cred joy! Know that the Lord is

P.

God a - lone, He can cre - ate, and he de - stroy, He can cre - ate, and he de - stroy.

P.

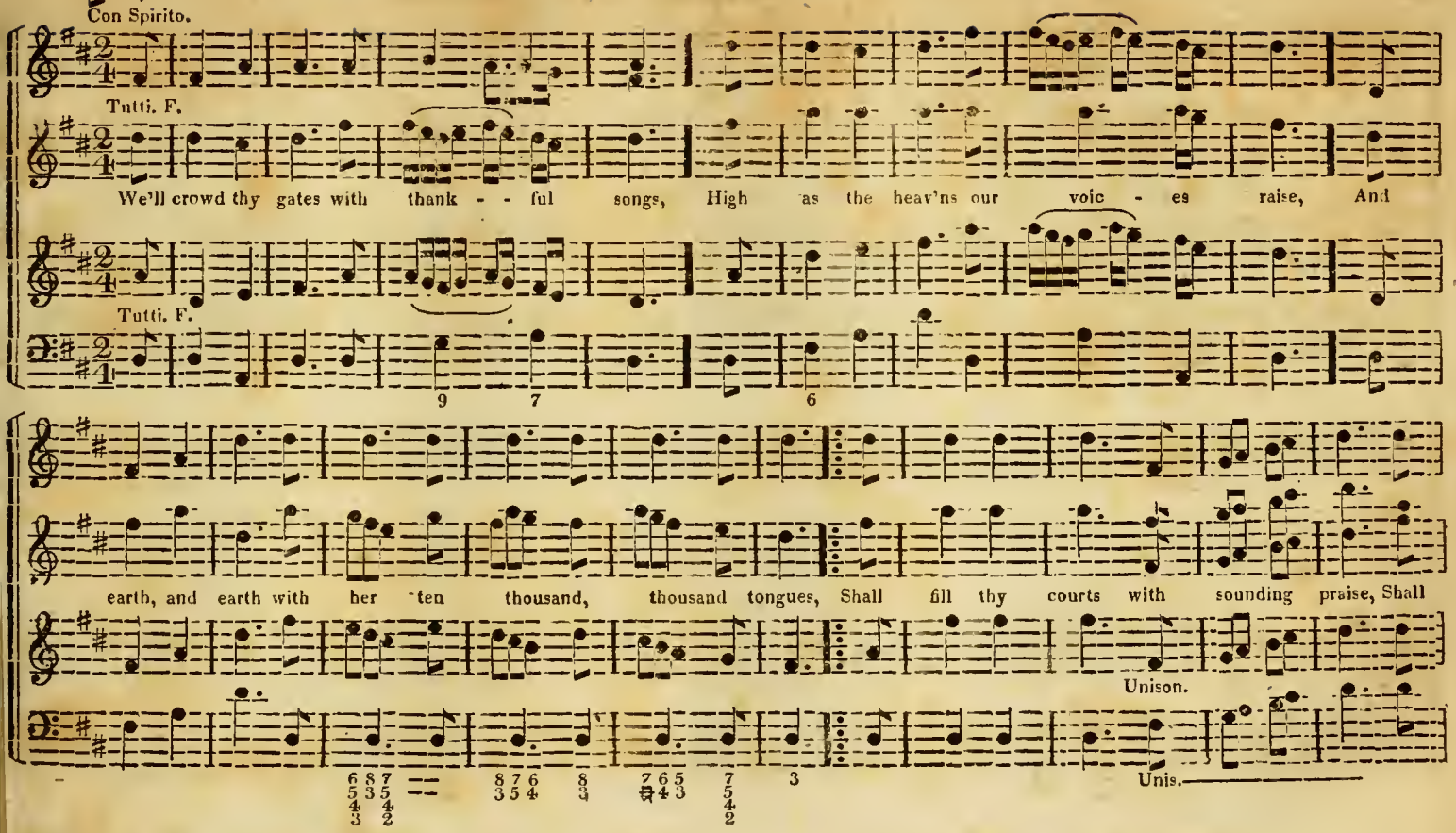
Andante.

Trio.

P. His sov' - reign pow'r, with - out our aid, Made us of clay, and form'd us men; And when, like

P.

wand'ring sheep, we stray'd, He brought us to his fold a - gain. He brought us to his fold a - gain.

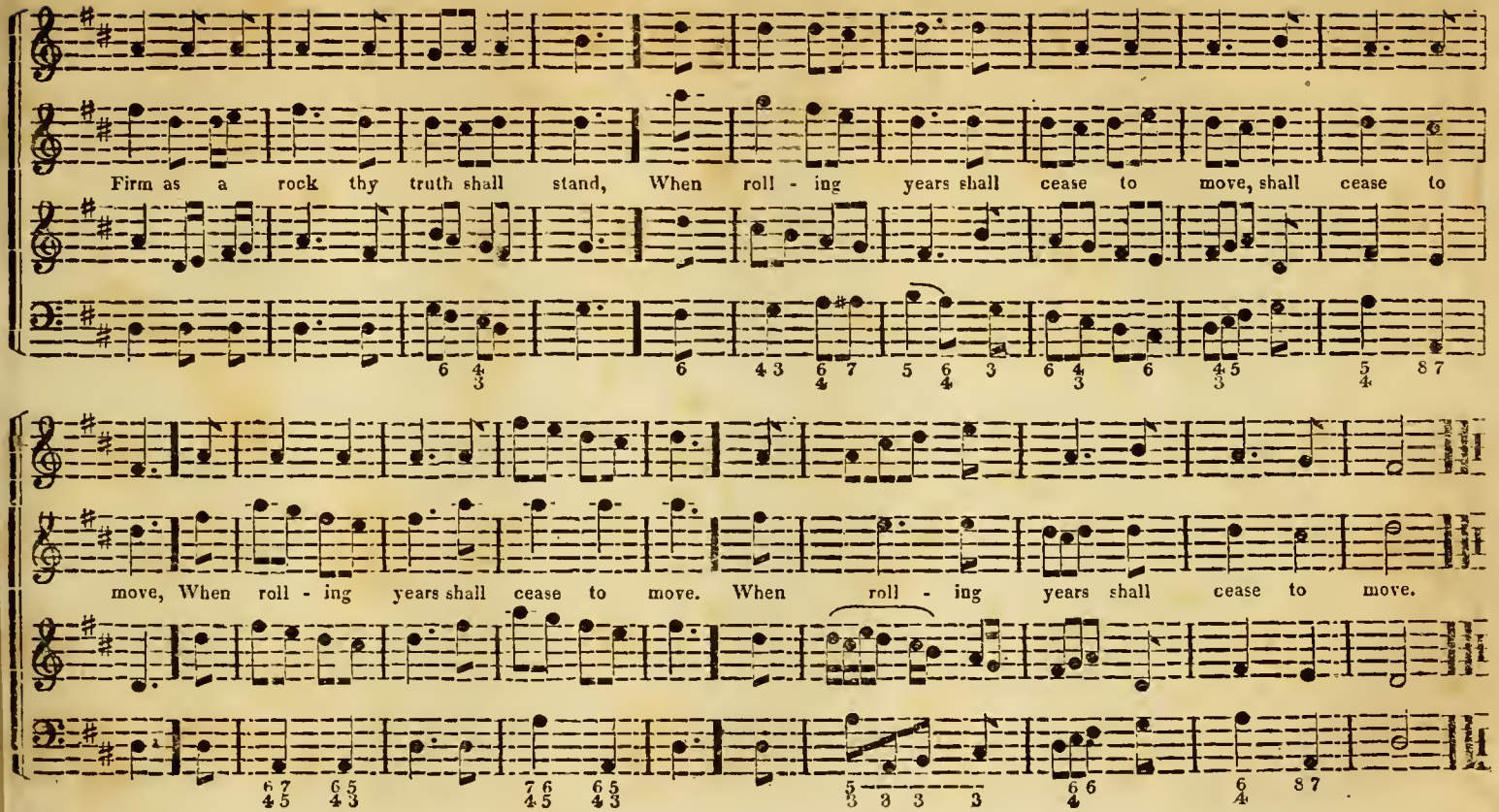

Con Spirito.
Tutti. F.
We'll crowd thy gates with thank - - ful songs, High as the heav'ns our voic - es raise, And
Tutti. F.
earth, and earth with her ten thousand, thousand tongues, Shall fill thy courts with sounding praise, Shall
Unison.
Unis.

fill thy courts with sounding praise, Shall fill, Shall fill thy courts with sound - ing praise.

Unison.

Wide! wide as the world is thy com - mand, Vast as e - ter - ni - ty, e - ter - ni - ty, thy love;

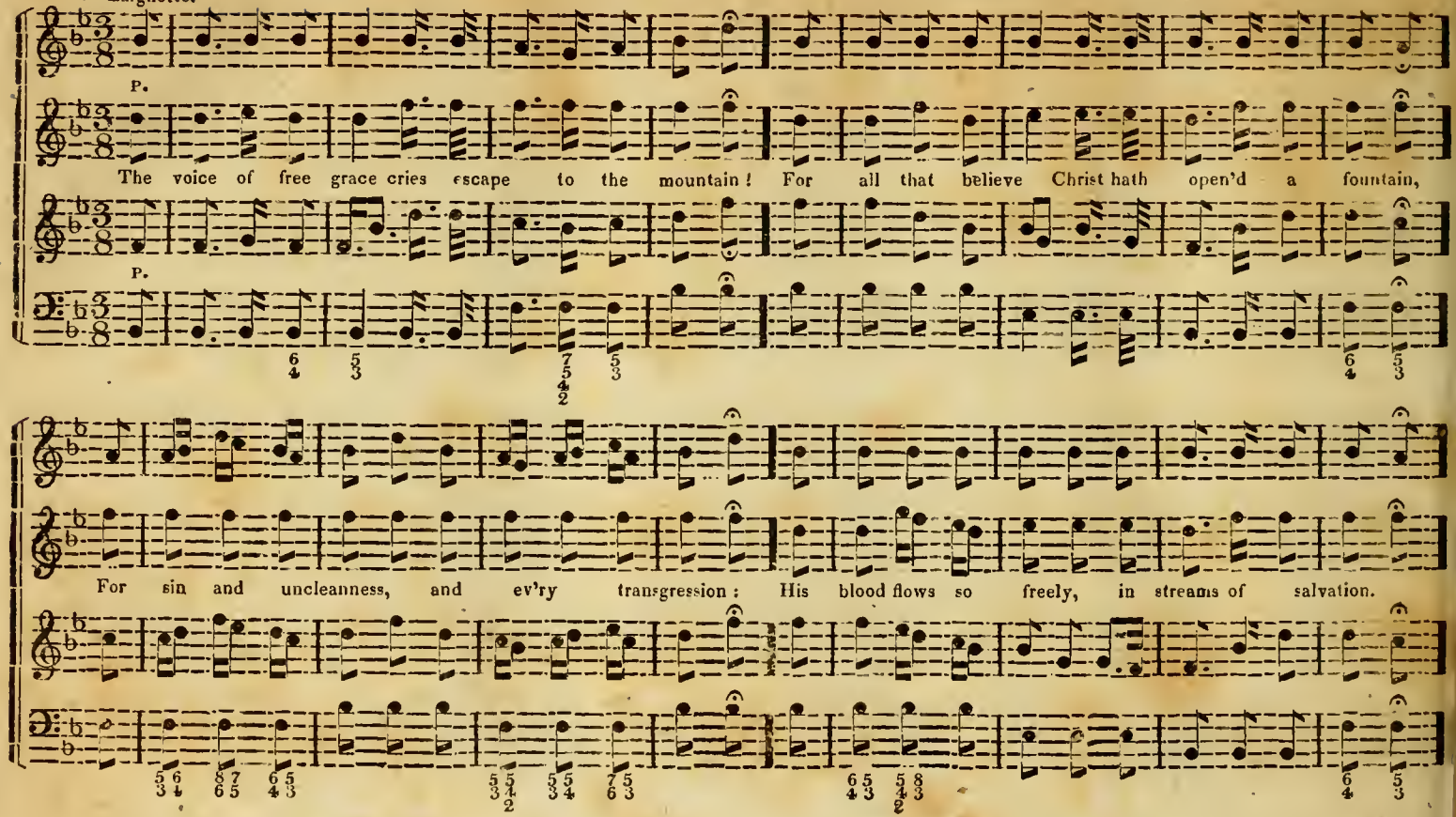
Unison. Unison.

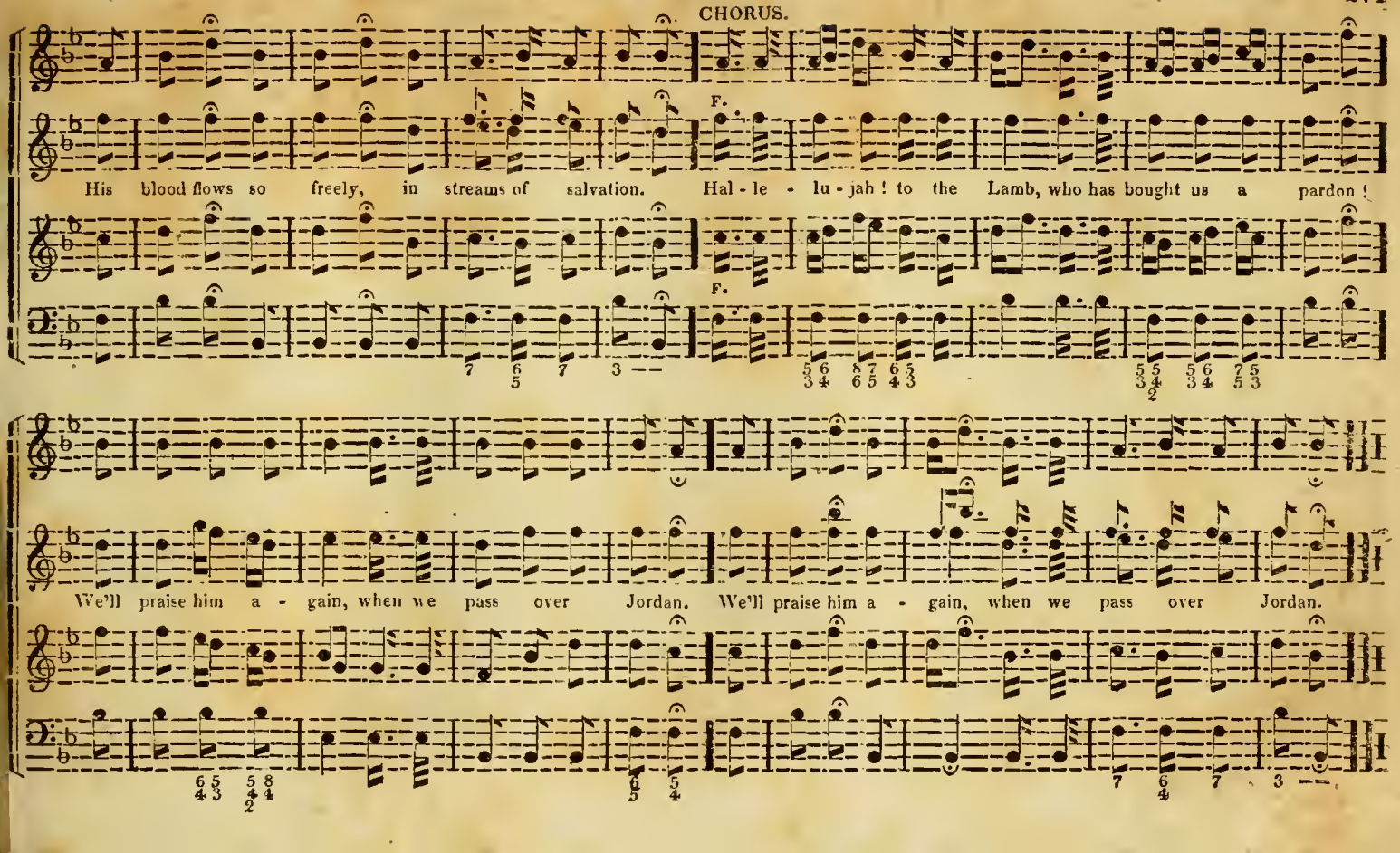

Firm as a rock thy truth shall stand, When roll - ing years shall cease to move, shall cease to
move, When roll - ing years shall cease to move. When roll - ing years shall cease to move.

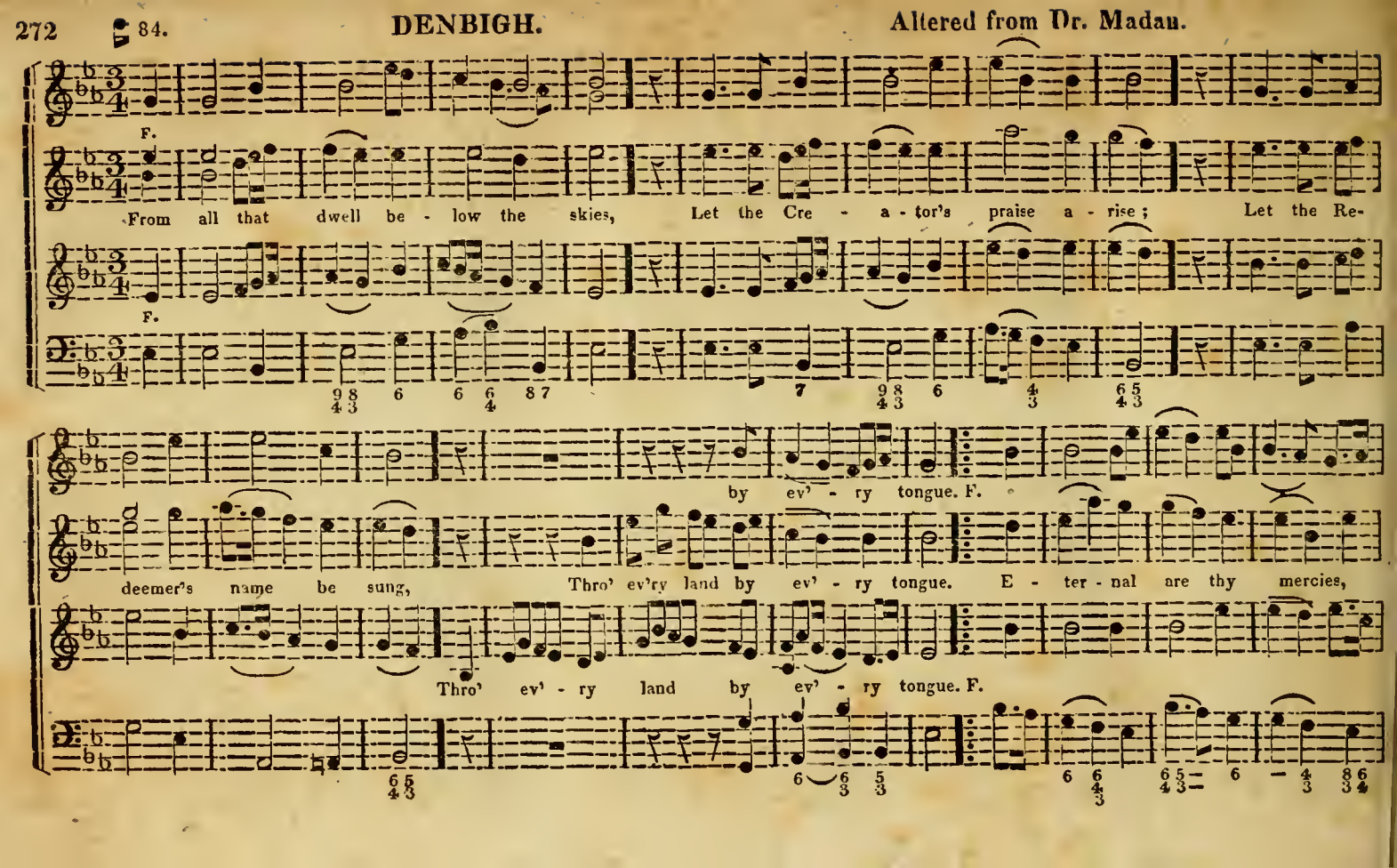
92.

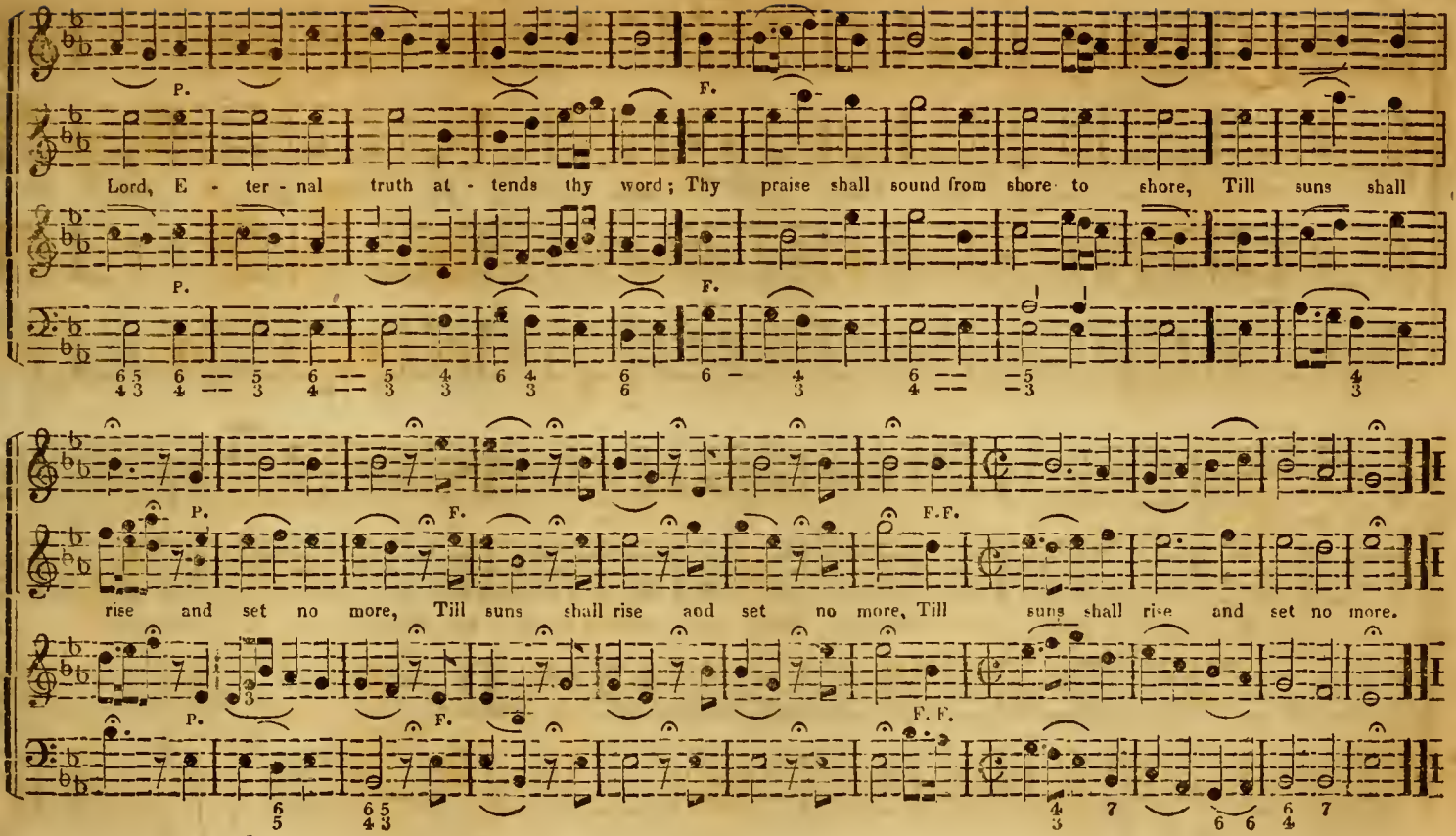
Larghetto.

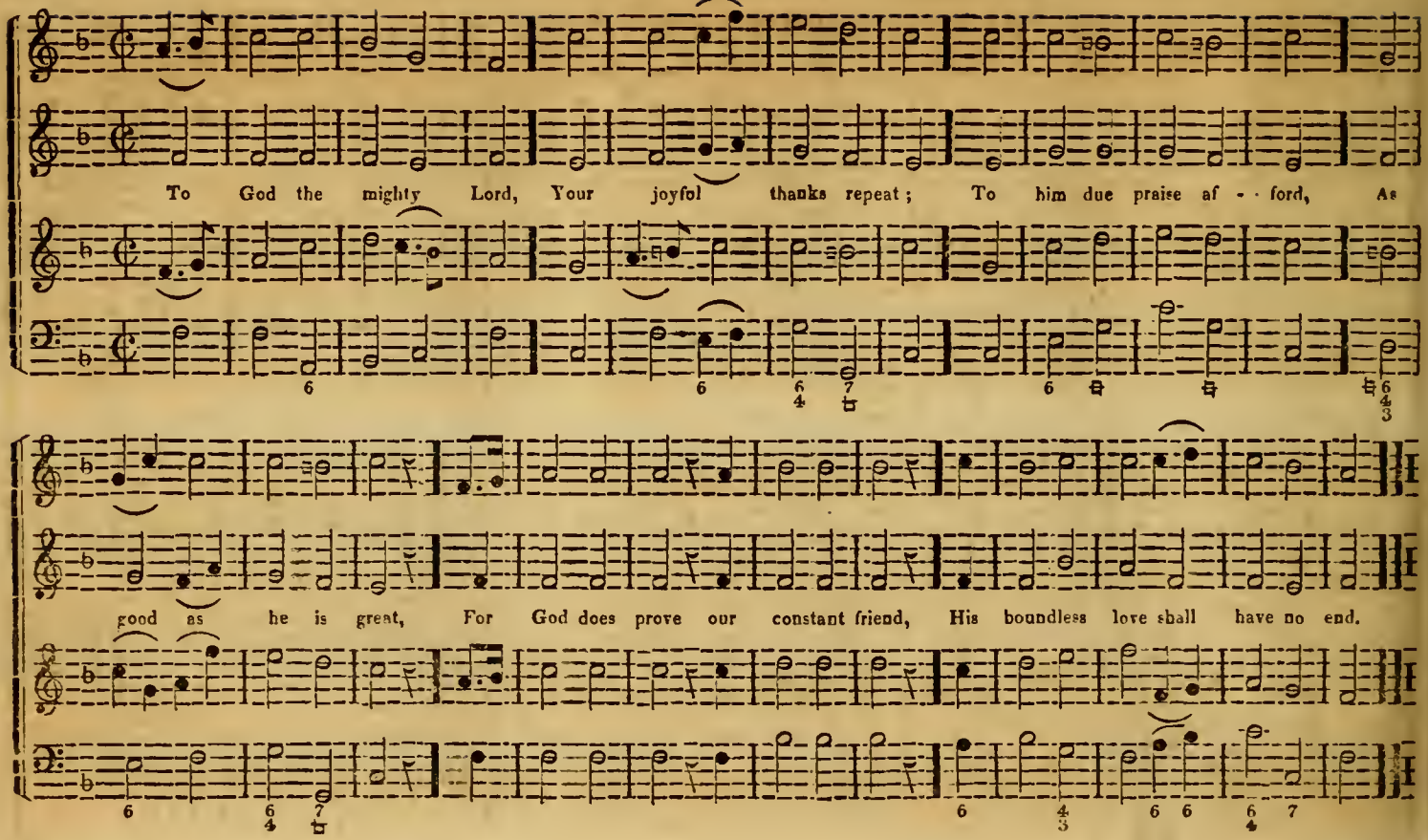
SCOTLAND. Twelves. Dr. Clark.

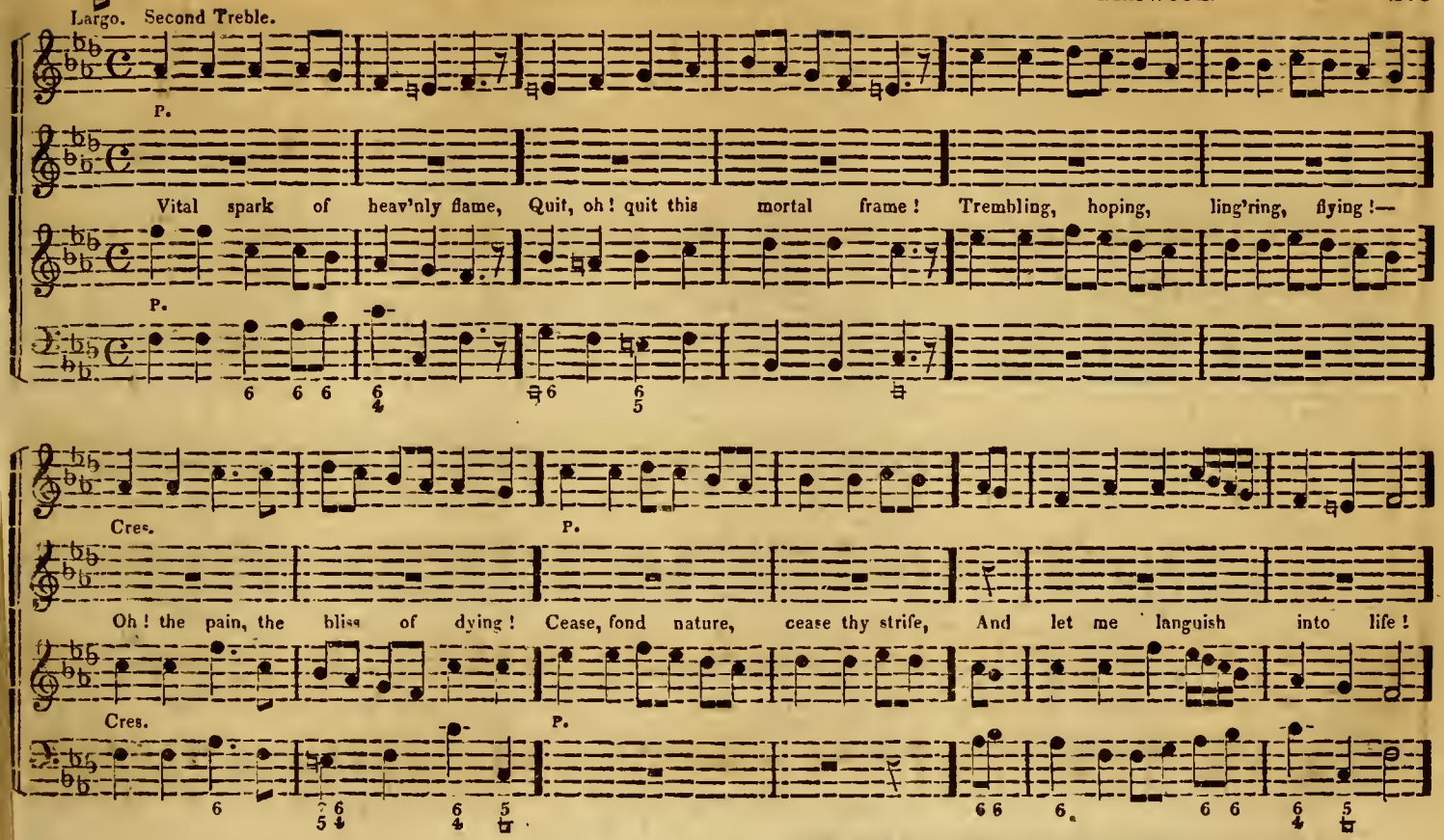


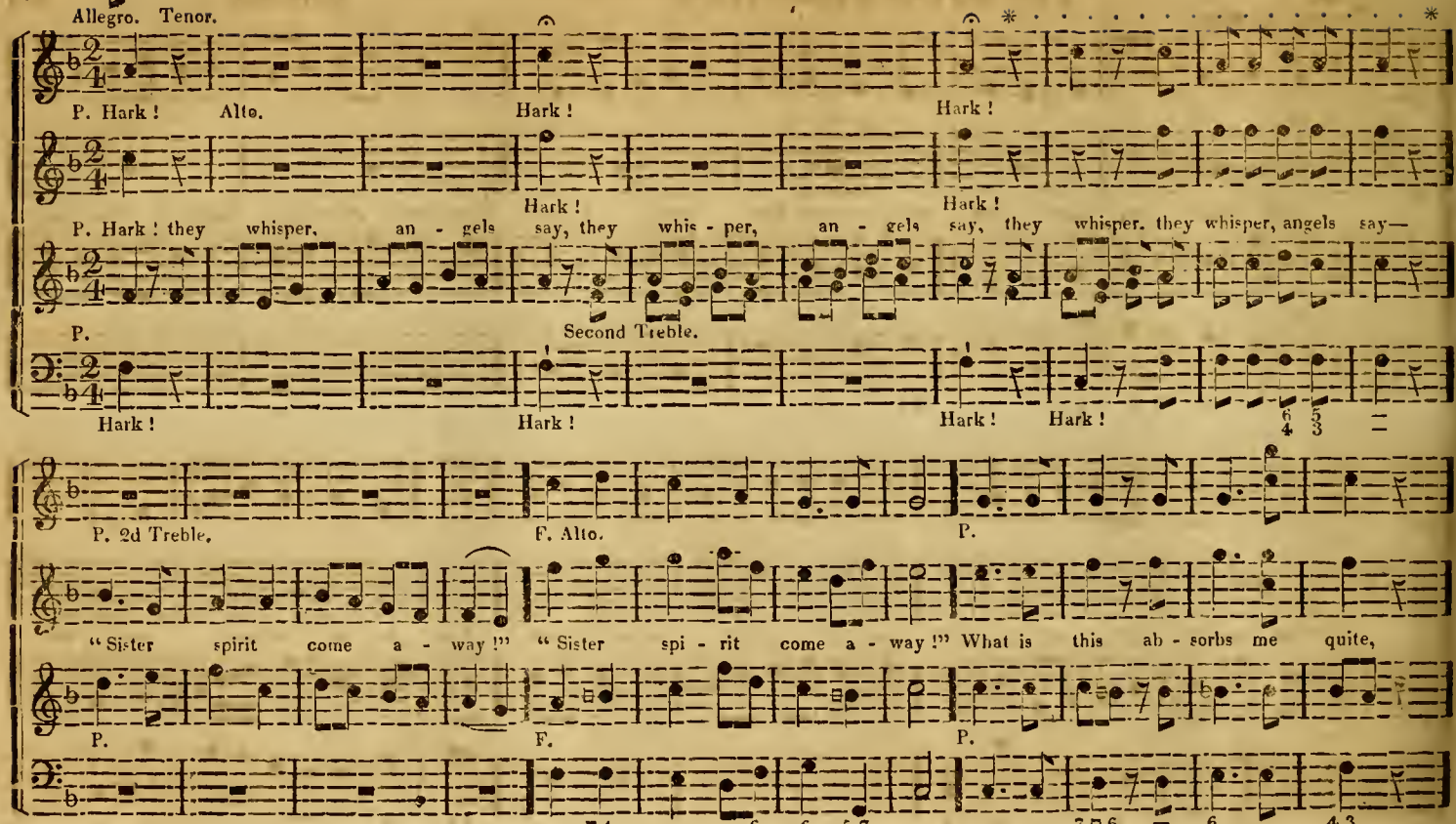

CHORUS.
F.
His blood flows so freely, in streams of salvation. Hal - le - lu - jah! to the Lamb, who has bought us a pardon!
F.
We'll praise him a - gain, when we pass over Jordan. We'll praise him a - gain, when we pass over Jordan.


84.
DENBIGH.
Altered from Dr. Madan.
F.
From all that dwell be - low the skies, Let the Cre - a - tor's praise a - rise; Let the Re-
F.
by ev' - ry tongue. F.
deemer's name be sung, Thro' ev'ry land by ev' - ry tongue. E - ter - nal are thy mercies,
Thro' ev' - ry land by ev' - ry tongue. F.

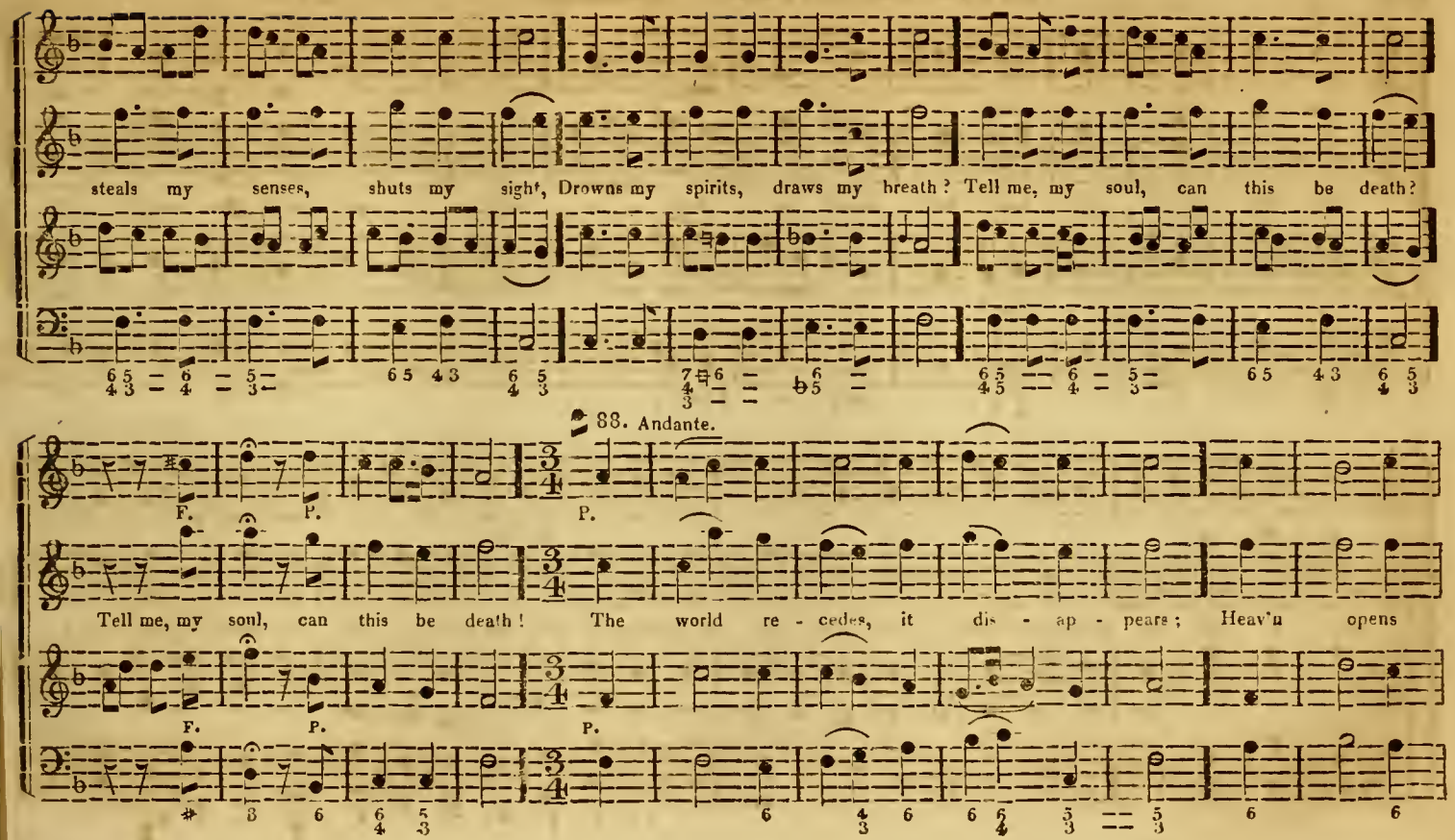

P.
F.
Lord, E - ter - nal truth at - tends thy word; Thy praise shall sound from shore to shore, Till suns shall
P.
F.
P.
F.
F.F.
rise and set no more, Till suns shall rise and set no more, Till suns shall rise and set no more.
P.
F.
F.F.

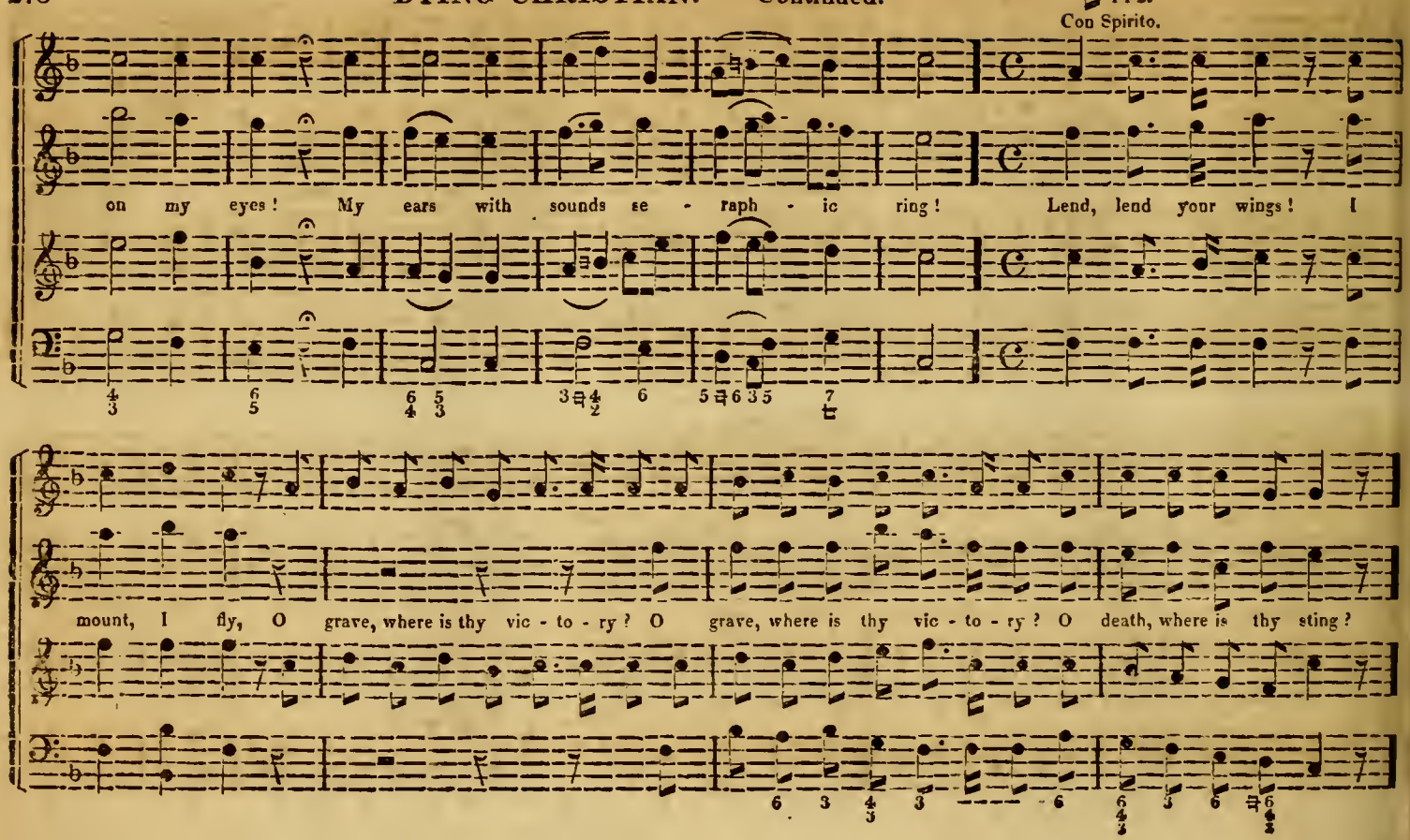

To God the mighty Lord, Your joyful thanks repeat; To him due praise af - - ford, As
good as he is great, For God does prove our constant friend, His boundless love shall have no end.


Largo. Second Treble.
P.
Vital spark of heav'nly flame, Quit, oh! quit this mortal frame! Trembling, hoping, ling'ring, flying!—
P.
Cres.
P.
Oh! the pain, the bliss of dying! Cease, fond nature, cease thy strife, And let me languish into life!
Cres.
P.



* This strain may be omitted in the performance, with good effect.

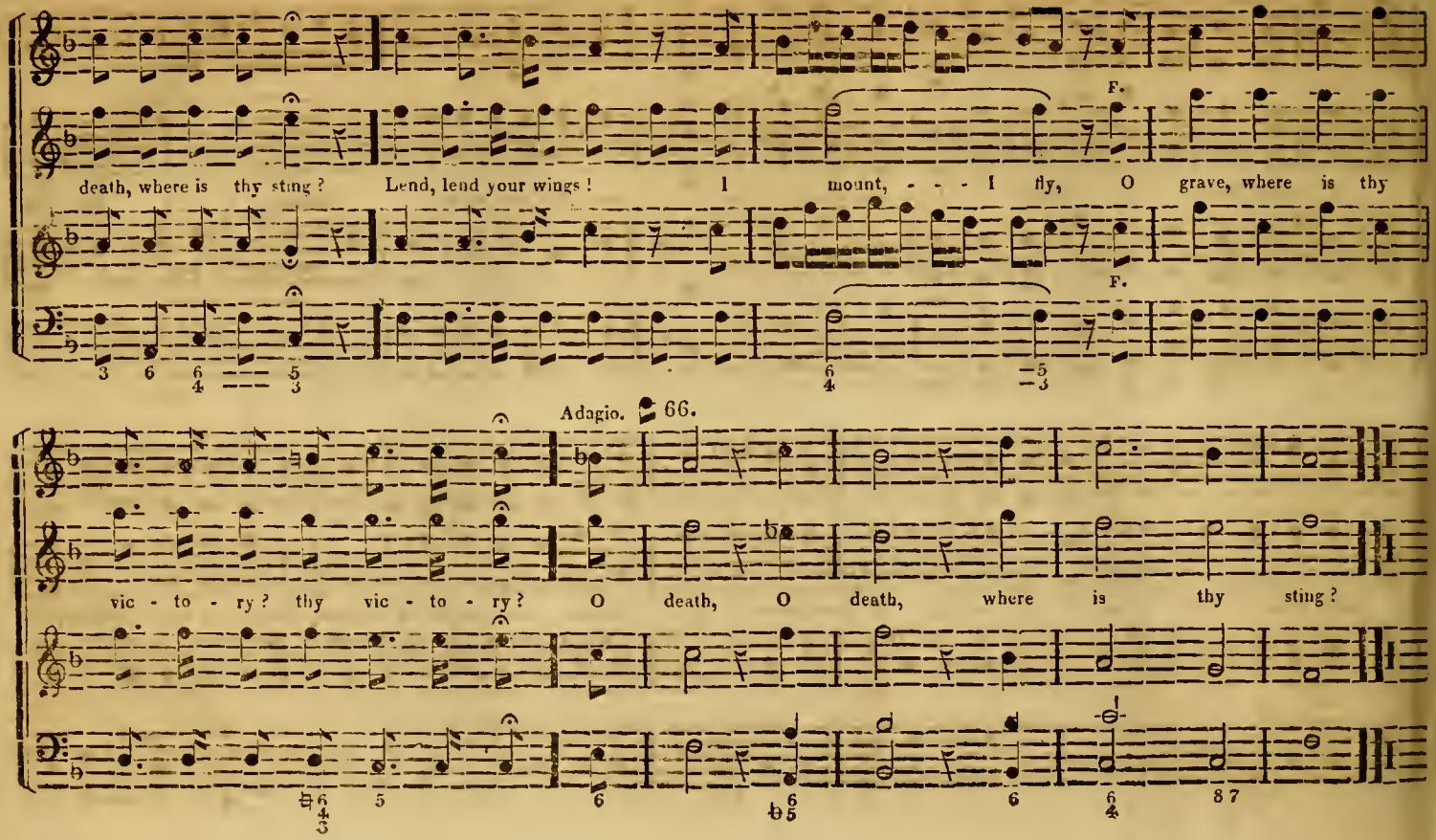

steals my senses, shuts my sight, Drowns my spirits, draws my breath? Tell me, my soul, can this be death?
88. Andante.
F. P. P.
Tell me, my soul, can this be death! The world re - cedes, it dis - ap - pears; Heav'n opens
F. P. P.

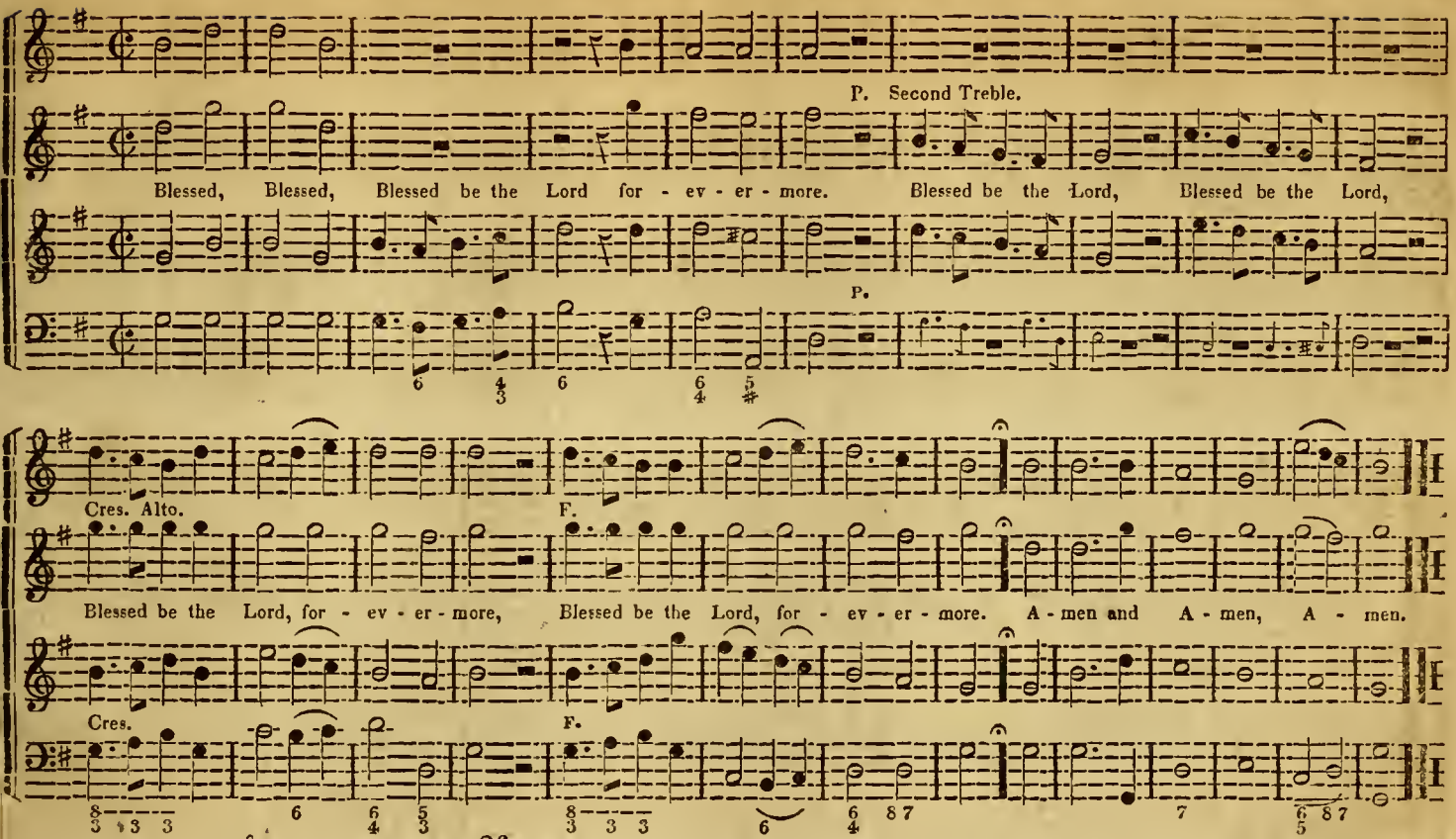

112.
Con Spirito.
on my eyes! My ears with sounds se - raph - ic ring! Lend, lend your wings! I
mount, I fly, O grave, where is thy vic - to - ry? O grave, where is thy vic - to - ry? O death, where is thy sting?

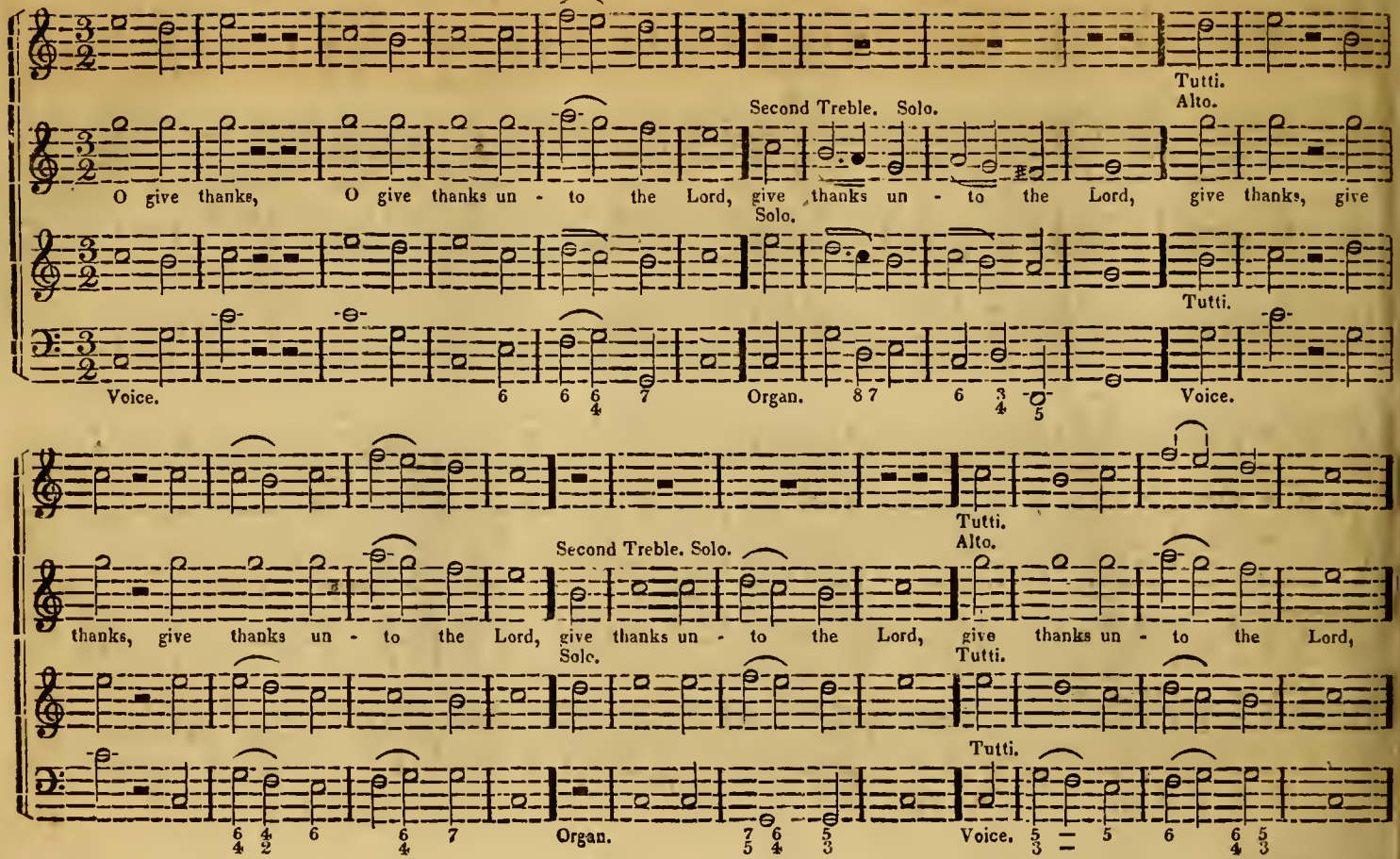
O grave, where is thy victory? O death, where is thy sting? Lend, lend your wings! I mount, I fly, O

Unison.

grave, where is thy victory? thy victory? O grave, where is thy victory? thy victory? O death, where is thy sting? O death, O


F.
death, where is thy sting? Lend, lend your wings! I mount, - - - I fly, O grave, where is thy
F.
Adagio. ♩ 66.
vic - to - ry? thy vic - to - ry? O death, O death, where is thy sting?


P. Second Treble.
Blessed, Blessed, Blessed be the Lord for - ev - er - more. Blessed be the Lord, Blessed be the Lord,
P.
Cres. Alto.
F.
Blessed be the Lord, for - ev - er - more, Blessed be the Lord, for - ev - er - more. A - men and A - men, A - men.
Cres.
F.


Tutti.
Alto.
Second Treble. Solo.
O give thanks, O give thanks un - to the Lord, give thanks un - to the Lord, give thanks, give
Solo.
Tutti.
Voice.
Organ.
Voice.
Tutti.
Alto.
Second Treble. Solo.
thanks, give thanks un - to the Lord, give thanks un - to the Lord, give thanks un - to the Lord,
Solo.
Tutti.
Tutti.
Organ.
Voice.

Second Treble. Solo.

Tutti.

Alto.

Solo. Second Treble.

for he is good, for he is good, is good, for his mercy en - dureth for - ever, his mercy en - dureth, his

Tutti.

Solo.

Solo.

Tutti.

Organ. 4/3 6 6/4 5/3 Voice. 4/2 6 7 6/4 7 Organ. 6

Tutti.

Alto.

mercy en - dureth for - ever, his mercy en - dureth for - ever, A - men, A - men.

Tutti.

Tutti.

6/5 6/5 6 6/6 5/3 Voice. 4/2 6 7 6/4 7 7

ANTHEM.

Rev. Mr. Mason.

92.

Maestoso. Chorus.

Lord of all pow'r and might, Lord of all pow'r and might,

Solo. P.

Solo. P.

Thou that art the author, Thou that art the author, thou that art the giver of all good things;

Solo. P.

Solo P.

CHORUS.

F. F. Chorus. P.

Graft in our hearts the love of thy Name, the love of thy Name, increase in us true re-

Solo. P. F. Chorus.

F. Chorus. Solo. P. F. Chorus. P.

F. P. Solo.

li - gion. Lord of all pow'r and might, nourish us in all good - ness,

P. Solo.

F. P. Solo.

Chorus. F. Solo. Second Treble. Solo. Alto.

Lord of all pow'r and might, and of thy great mercy, and of thy great mer - cy, Keep us, Keep us,

Chorus. F. Solo. Keep us,

Organ. Solo. Voice.

F. Chorus. Solo. P. Chorus. F. F. F.

Keep us in the same, Thro' Jesus Christ our Lord, Thro' Je - sus Christ our Lord! Amen! A - men.

F. Chorus. Solo. P. Chorus. F. F.F.

100.

Con Spirito.

ANTHEM.

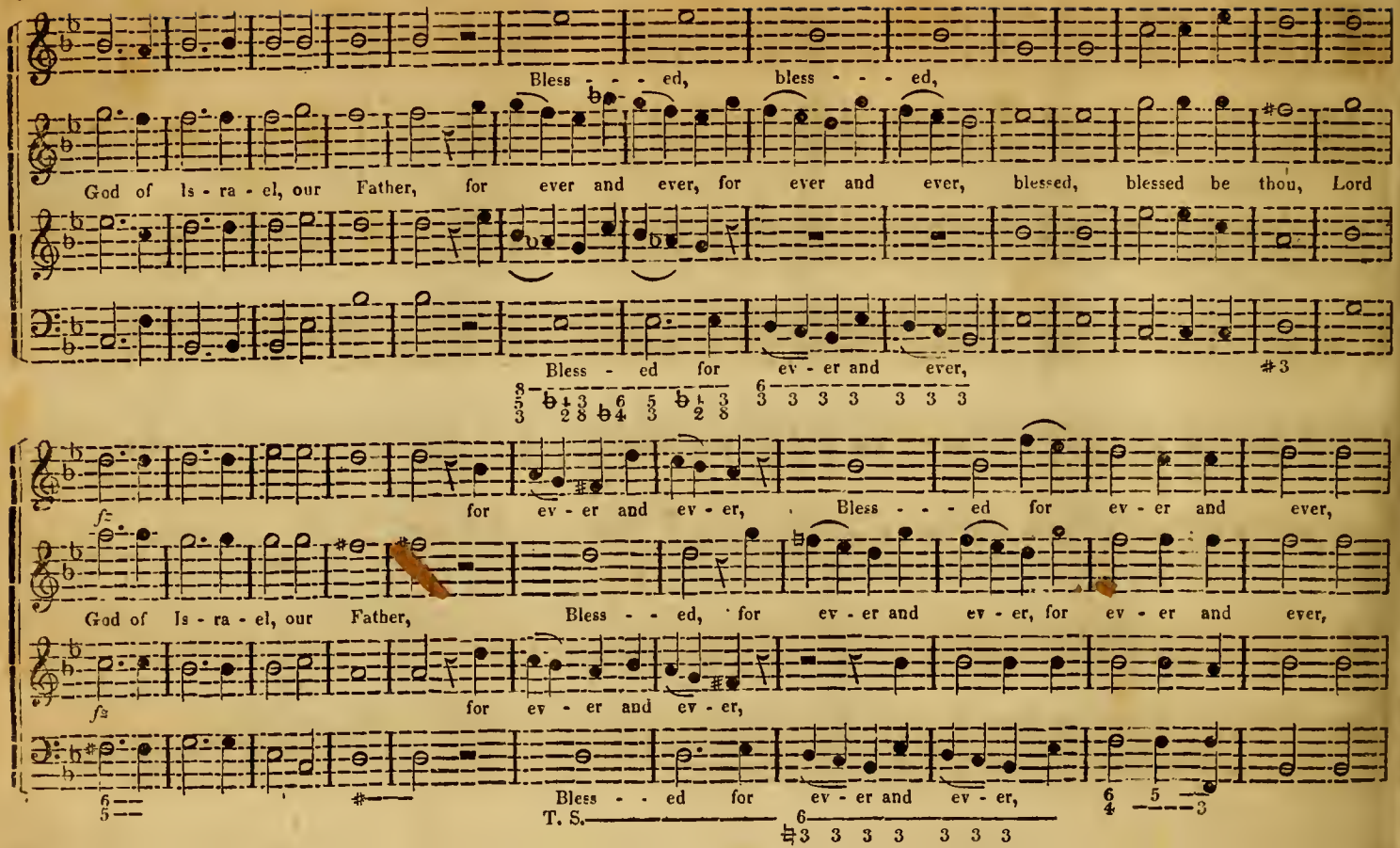
Kent.

Blessed, blessed be thou, Lord God of Is - ra - el, our Father, Blessed, blessed be thou, Lord

God of Is - ra - el, our Father, for ev - er and ev - er, for ev - er and ev - er, blessed, blessed be thou, Lord

Bless - - - ed, Bless. - - - ed,

T. S. - - - - - - - - - - - - - - - -


Bless - - - ed, bless - - - ed,
God of Is - ra - el, our Father, for ever and ever, for ever and ever, blessed, blessed be thou, Lord
Bless - ed for ev - er and ever,
for ev - er and ev - er, Bless - - - ed for ev - er and ever,
God of Is - ra - el, our Father, Bless - - ed, for ev - er and ev - er, for ev - er and ever,
for ev - er and ev - er,
Bless - - ed for ev - er and ev - er,
T. S.

Bless - - - ed, for ev - er,

Bless - ed, Blessed art thou, for ev - er and ev - er, for ev - er and ever.

for ev - er and ev - er,

for ev - er, for ev - er and ev - er, for ev - er,

♩ 100. Two voices.

Thine, O Lord, O Lord, is the greatness, Thine, O Lord, O Lord, is the greatness,

Organ.

Tutti.

Thine, O Lord, O Lord, is the greatness, and the pow'r, and the glory, and the vic - to - ry,

Voice.

and the maj - es - ty, the vic - to - ry and maj - es - ty. Thine, O Lord, thine, O Lord, is the

greatness, and the pow'r, is the greatness and the pow'r, and the glory, and the victory, and the majesty, the majesty, for all that

Voice.

T. S.

Organ.

For all that is in the heav'n,

is in the heav'n, in the heav'n and the earth are thine: Thine is the kingdom, thine is the kingdom, O

over all,

Lord, and thou art ex - alted as head over all, as head over all, as head, as head over all.

6 5 / 4 3 6 — 5 6 / 4 3 6 3 — 6 4 / 3 3 7 as head over all. 3 6 — / 4 — 7 / 5

100. DUET.

Both riches and hon - our come of thee, come of thee, riches and honour come of thee.

7 6 / 4 5 / 3 6 7 / 4 5 / 3 3 — 6 / 4 5 / 3

And thou reignest, thou reignest, thou reignest over all; And in thine hand, in thine hand is

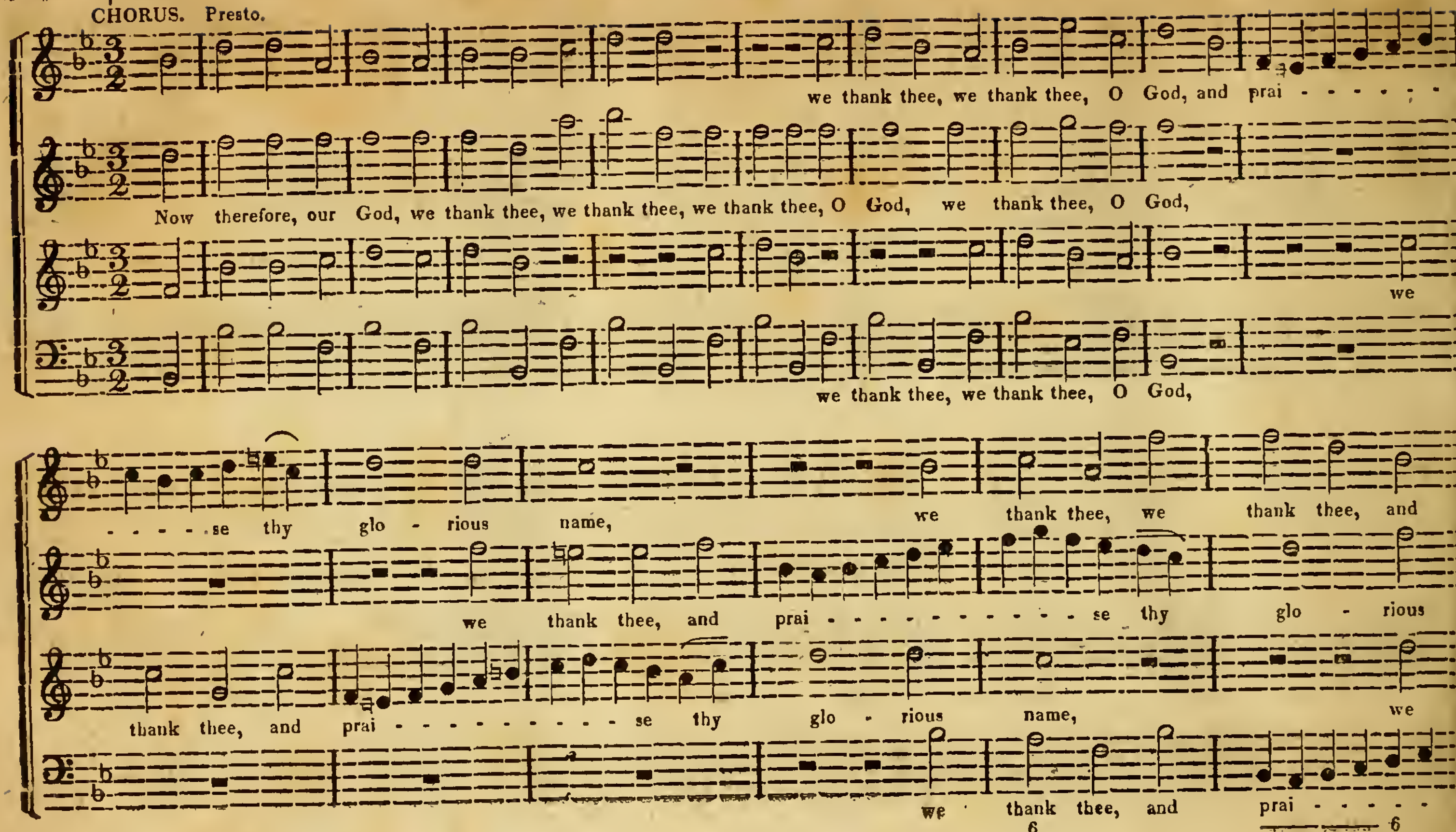
is pow'r,

T. S. T. S.

And in thine hand it is to make great, and to give strength un - to all.

pow'r and might, And in thine hand it is to make great, to make great, and to give strength un - to all.

𝅗𝅥 100. **ANTHEM. Continued.**



prai - - - - - - se thy name, we thank thee, we thank thee and praise thy name, we thank thee and prai - - - - -

name, we thank thee and praise thy name,

thank thee and praise thy name, and praise thy name, and praise thy name,

- - - - se thy name, we thank thee, we thank thee, we thank thee, we thank thee and

- - se thy name, we thank thee and

thank thee and praise thy name, we thank thee, we thank thee and praise thy glo - rious

we thank thee, we thank thee and praise thy glo - rious name, we

praise thy name, we thank thee, we thank thee; we

prai - - - - - - - - se thy glorious name, we thank thee, and praise thy glorious

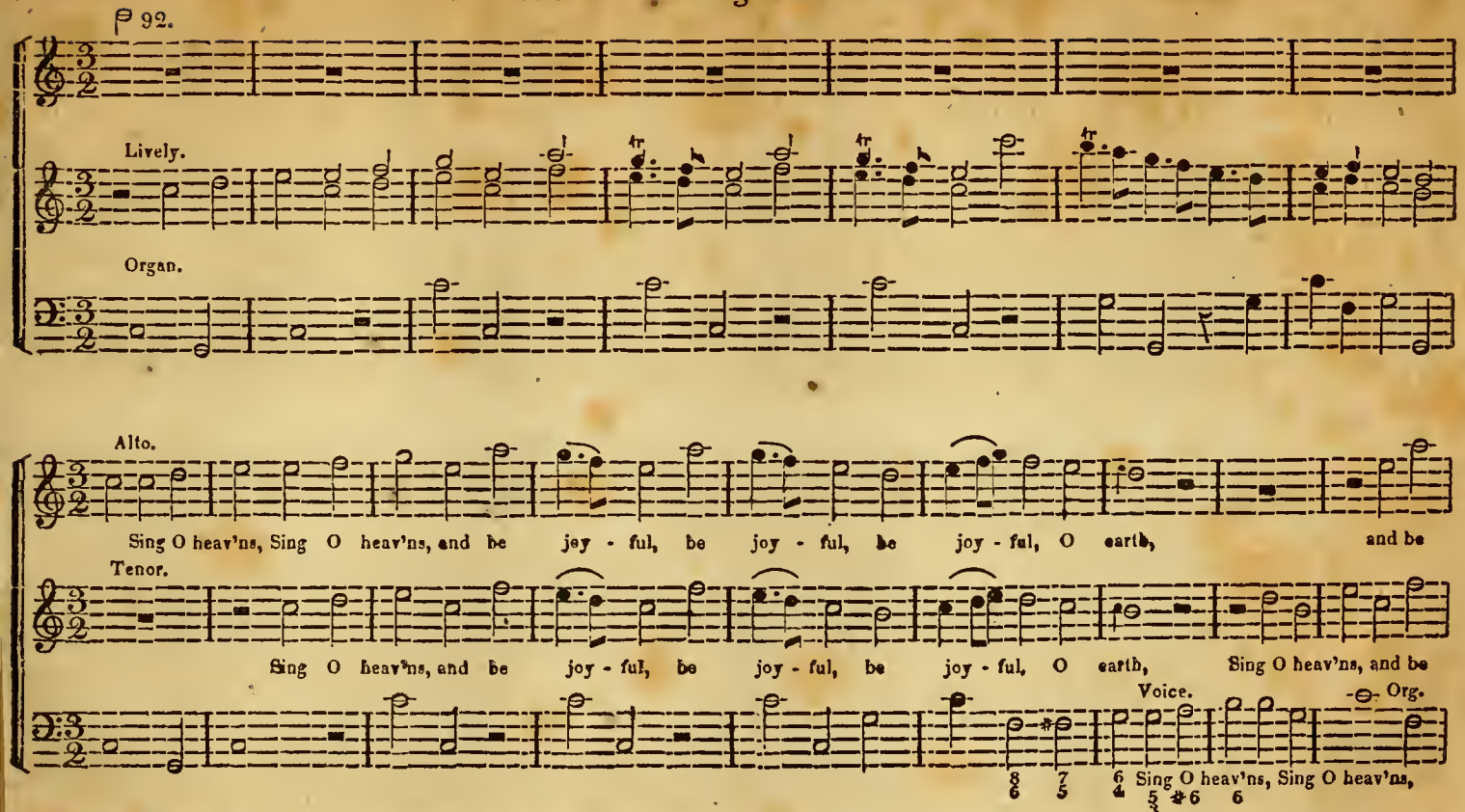
name, we thank thee, and prai - - - - - - - se thy glorious

thank thee, we thank thee, and praise thy glorious

thank thee, we thank thee, and prai - - - - - - - se thy glorious name, and prai - - - - - - - - - se thy

Slow. ♩ 80.

name, thy glorious name, we thank thee, we thank thee, O God, we thank thee, we thank thee, O God, and praise thy glorious name.


P 92.
Lively.
Organ.
Alto.
Sing O heav'ns, Sing O heav'ns, and be joy - ful, be joy - ful, be joy - ful, O earth, and be
Tenor.
Sing O heav'ns, and be joy - ful, be joy - ful, be joy - ful, O earth, Sing O heav'ns, and be
Voice.
Org.
Sing O heav'ns, Sing O heav'ns,

joy - ful, be joy - ful, O earth, Break forth into singing, O mountains: Sing O

joy - ful, be joy - ful, O earth, Break forth in - to singing, O mountains:

Voice. Break forth in - to singing, O mountains: Organ.

heav'ns, Sing O heav'ns, and be joy - ful, be joy - ful, O earth, be joy - ful, be joy - ful, O earth,

Sing O heav'ns, and be joy - ful, be joy - ful, O earth, be joy - ful, be joy - ful, O earth,

be joy - ful, be joyful, O earth, Organ. Voice.

Voice.

Be joyful, be joy - ful, O earth, the Lord hath

be joyful, be joy - ful, O earth, the Lord hath

For the Lord hath com - fort - ed his people, be joyful, be joy - ful, O earth, Organ.

comforted his people, be joyful, be joyful, O earth, be joy - ful, the Lord hath comforted his

comforted his people, be joyful, be joy - ful, O earth, be joy - ful, the Lord hath comforted his

the Lord hath comforted his people, Organ. the Voice. the Lord hath comforted his

people, He will have mercy, he will have mercy on his af - flict - ed.

people, he will have mercy, He will have mercy on his af - flict - ed.

people, He will have mercy, he will have mercy on his af - flict - ed.

CHORUS.

Sing, O heav'ns, and be joyful, be joyful, O earth, break forth in - to

Sing, O heav'ns, and be joyful, be joyful, O earth, break forth into singing, O mountains, break

Sing, O heav'ns, and be joyful, be joyful, O earth, break forth in - to sing - ing, O

Sing, O heav'ns, and be joyful, be joyful, O earth,

singing, O mountains, break forth in - to singing, O mountains: the Lord hath comforted, hath comforted his

forth in - to singing, break forth in - to singing, O mountains: the Lord hath comforted, hath comforted his

mountains: break forth in - to sing - ing, O moun - tains: the Lord hath comforted, hath comforted his

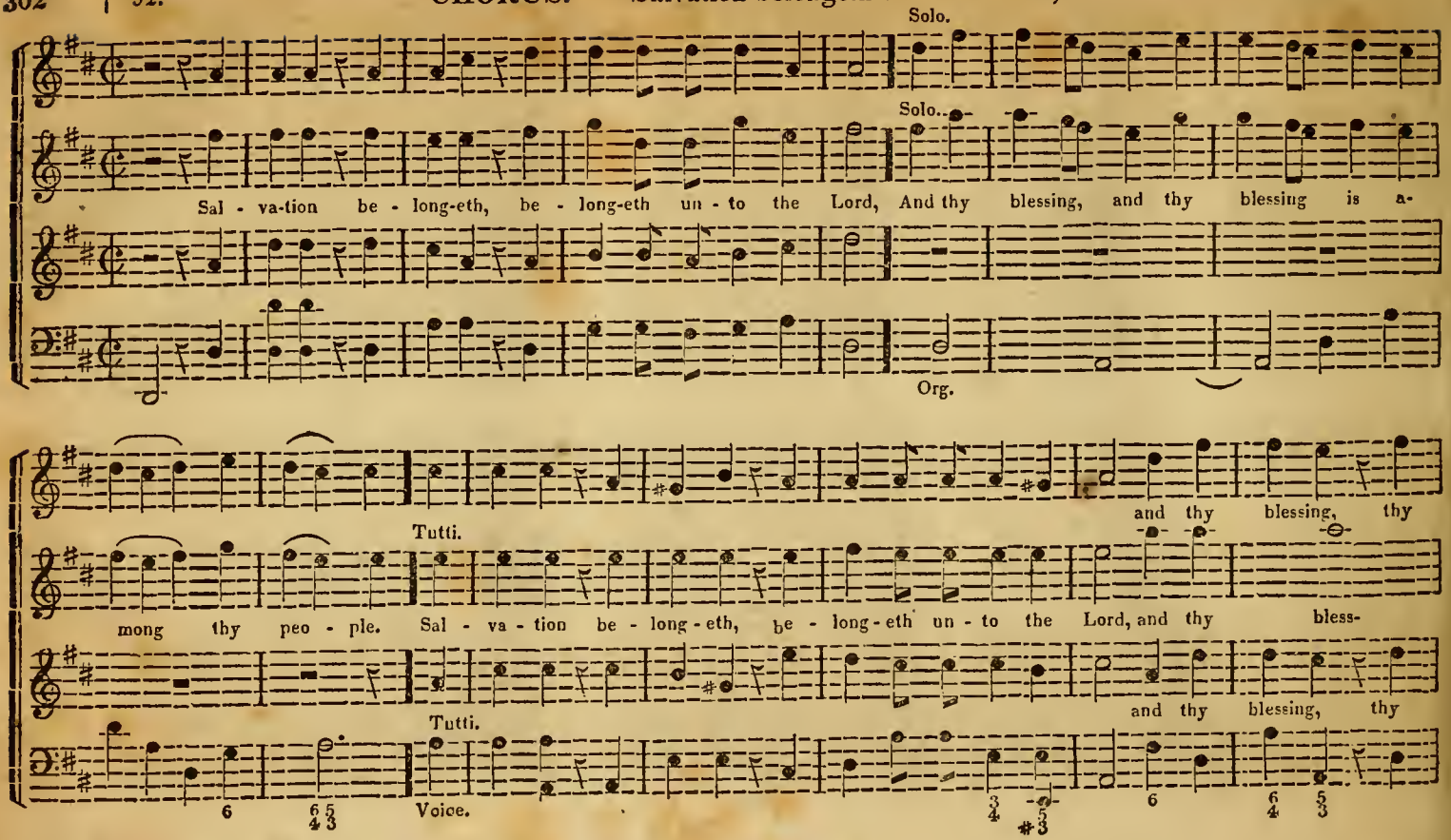
break forth in - to singing, O mountains: the Lord hath comforted, hath comforted his

people, he will have mer - cy, he will have mer-cy, mercy on his af - flicted.

people, he will have mer - cy, he will have mercy on his af - flicted. Amen. Amen.

people, he will have mer-cy, he will have mer-cy, mercy on his af - flicted.

people, he will have mer-cy, he will have mercy on his af - flicted.


Solo.
Solo.
Sal - va-tion be - long-eth, be - long-eth un - to the Lord, And thy blessing, and thy blessing is a-
Org.
Tutti.
and thy blessing, thy
mong thy peo - ple. Sal - va - tion be - long - eth, be - long - eth un - to the Lord, and thy bless-
Tutti.
and thy blessing, thy
Voice.

blessing,

ing, thy blessing is a - mong thy people, And thy blessing, and thy blessing, and thy

blessing, And thy bless - - - - - - - - - - - - ing, thy

and thy

blessing, thy blessing, and thy

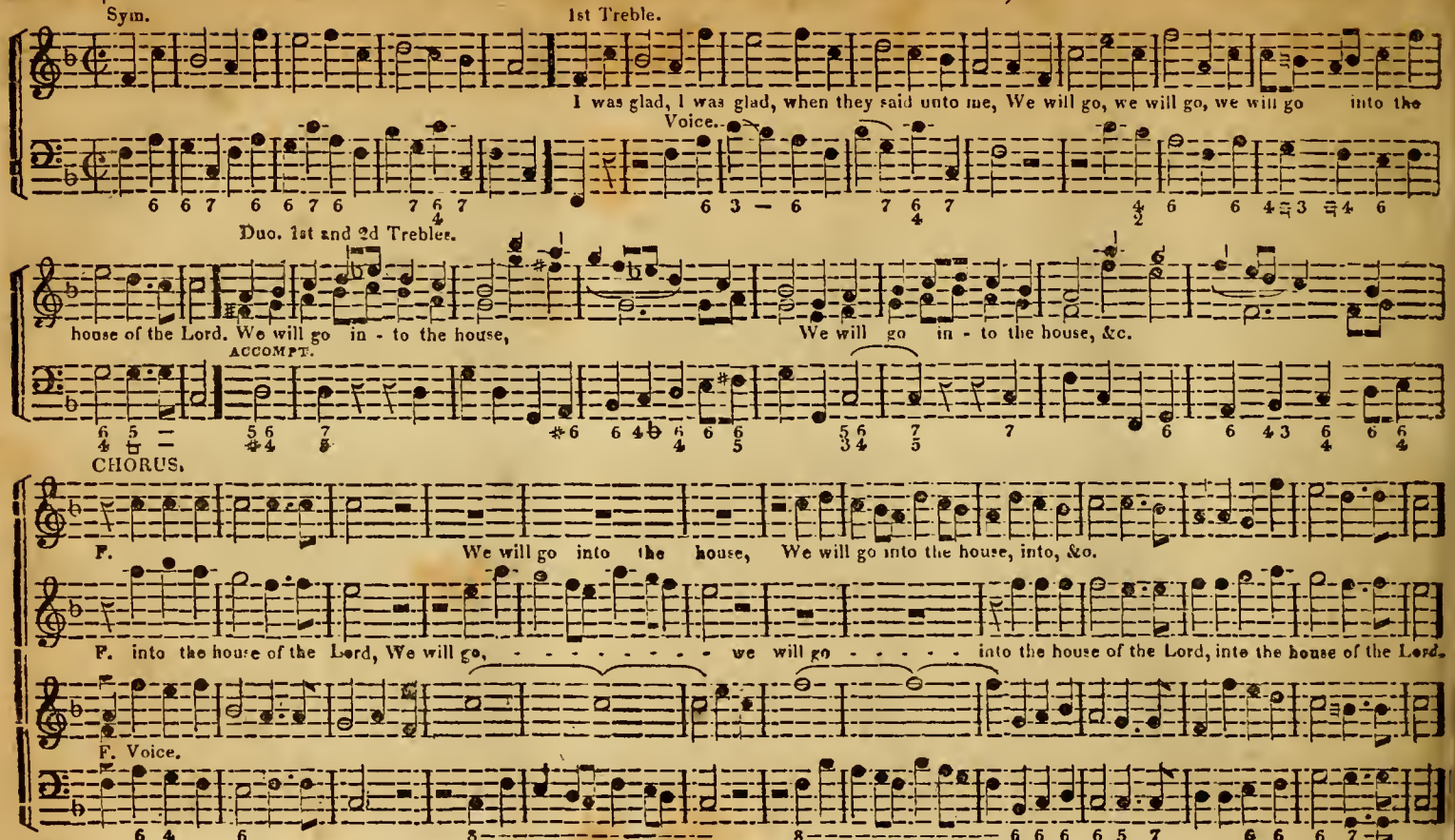
bless - - - - ing, and thy blessing is among thy people, is among thy peo - ple.

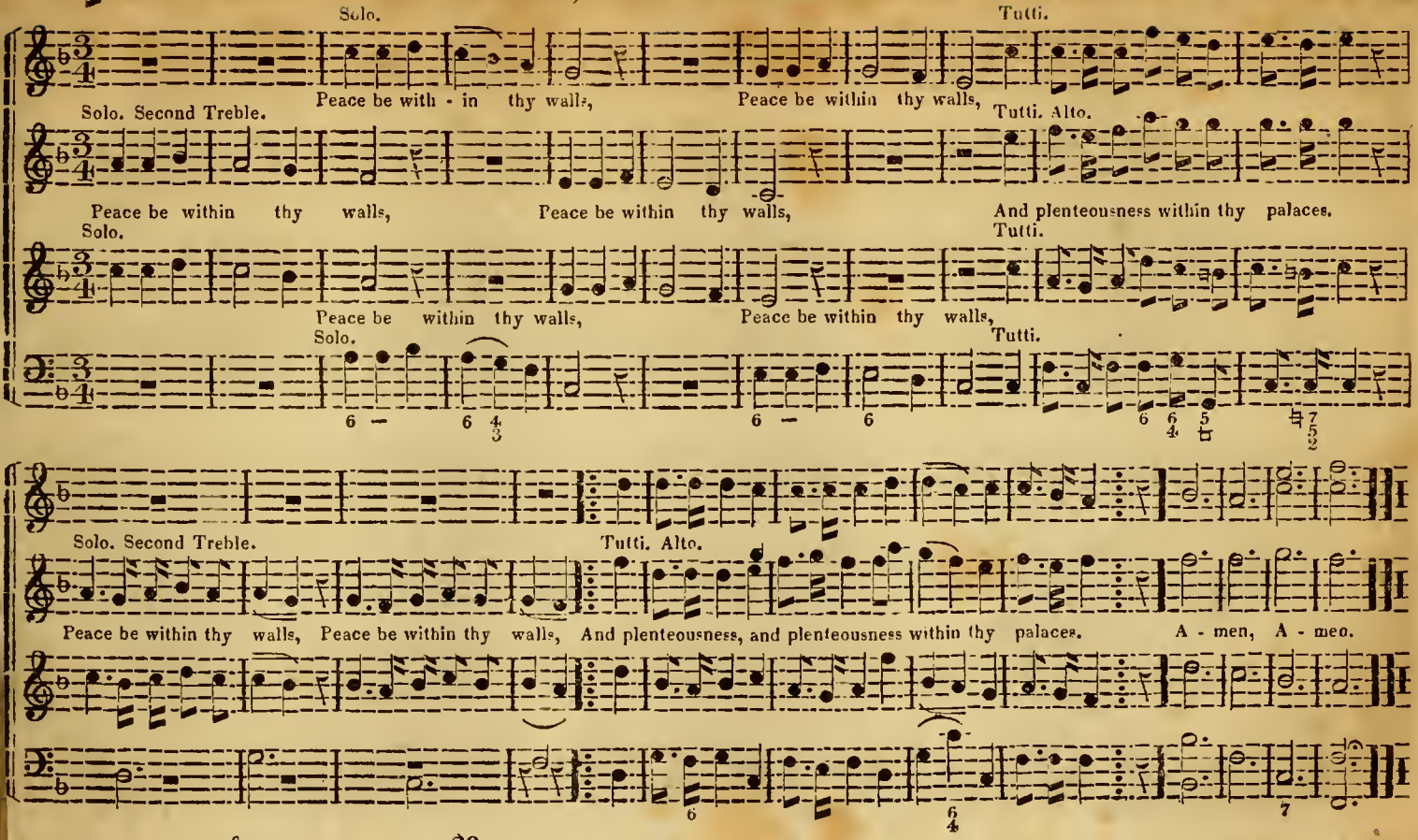
thy

blessing, and thy blessing, thy

I WAS GLAD WHEN THEY SAID UNTO ME, &c.

Dr. Callcott.




Solo.
Tutti.
Peace be with - in thy walls,
Peace be within thy walls,
Solo. Second Treble.
Tutti. Alto.
Peace be within thy walls,
Peace be within thy walls,
And plenteousness within thy palaces.
Solo.
Tutti.
Peace be within thy walls,
Peace be within thy walls,
Solo.
Tutti.
Solo. Second Treble.
Tutti. Alto.
Peace be within thy walls, Peace be within thy walls, And plenteousness, and plenteousness within thy palaces.
A - men, A - men.

80. **O LORD, WE TRUST IN THEE ALONE.** Chorus, from the Oratorio of Joseph. Handel.

Adagio.

alone in thee, alone in thee we trust,

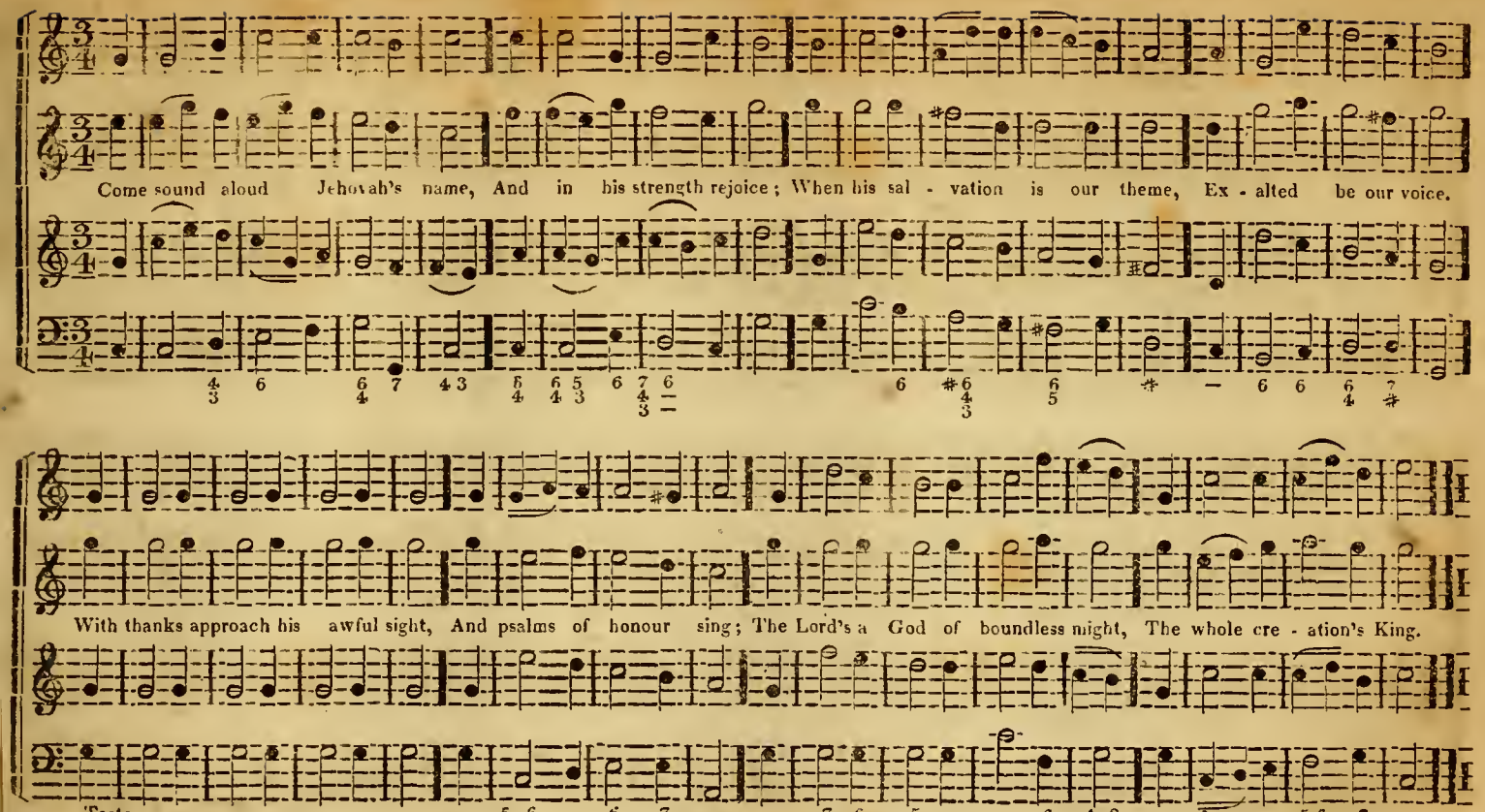
O Lord, we trust alone in thee, alone in thee, in thee, a - lone, a - lone in thee we trust,

a - lone in thee, a - lone, alone in thee we trust,

Organ. Voice.

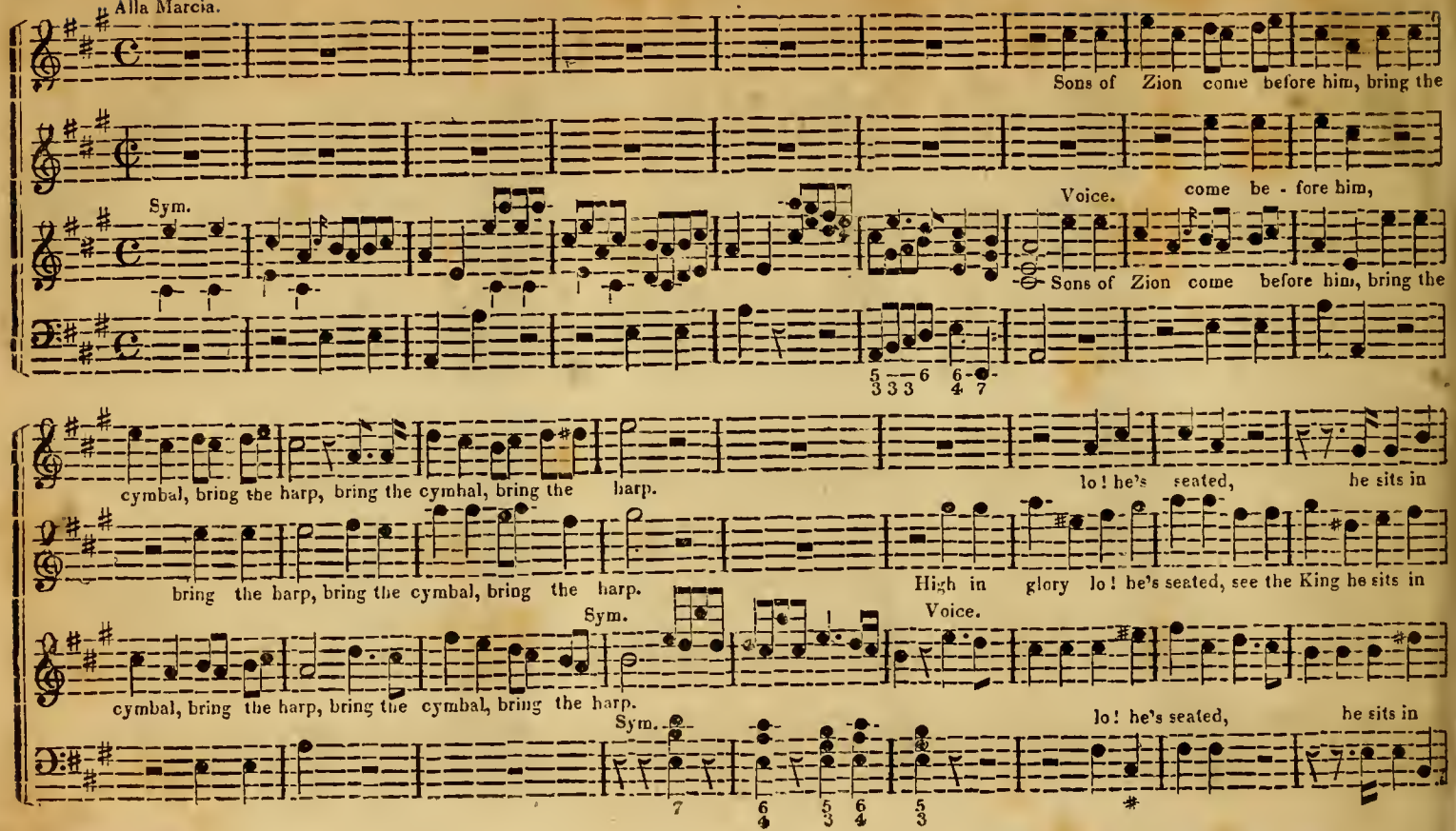
alone, &c.

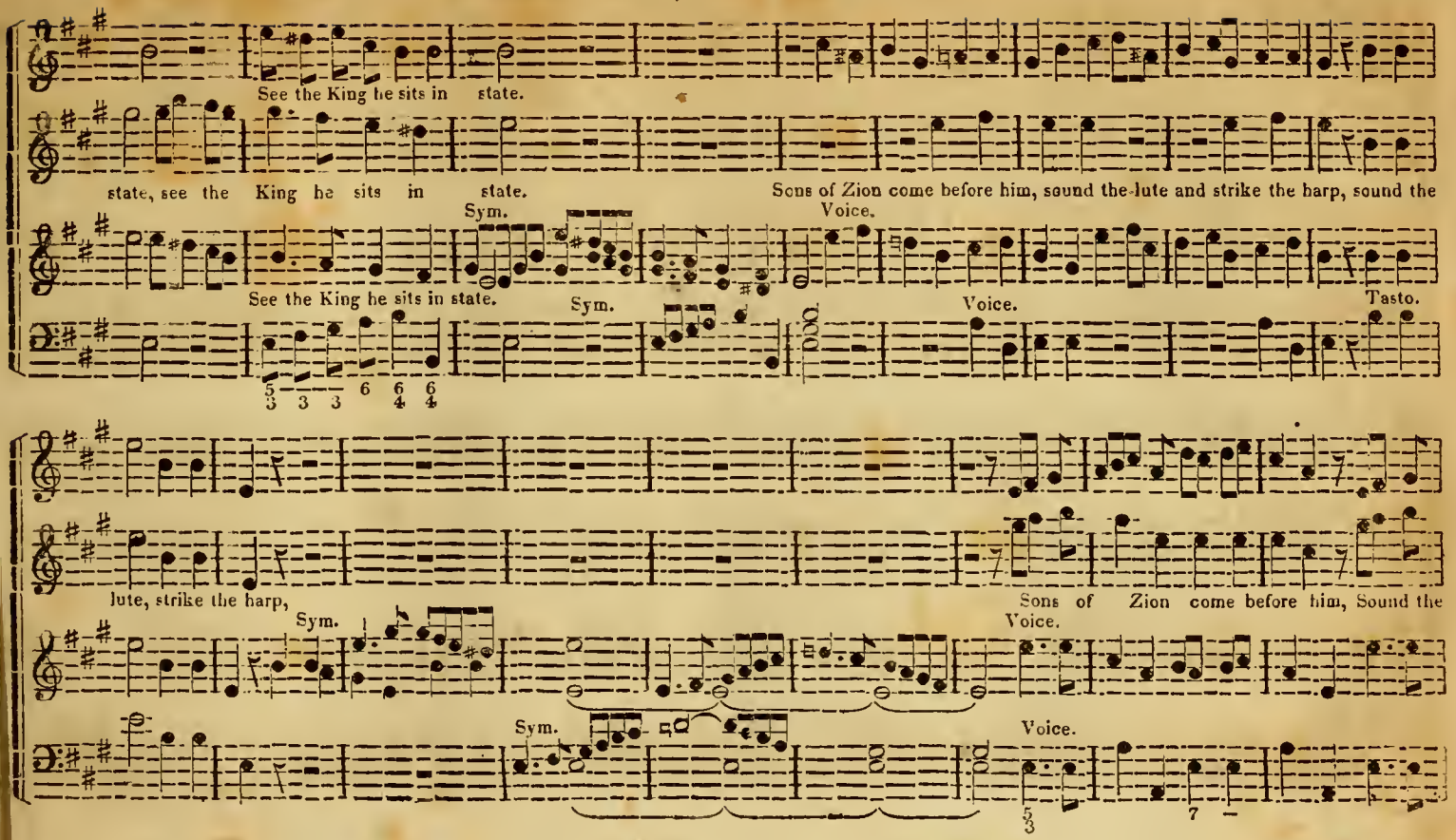
in thee, O Lord, in thee, O Lord, O Lord, we trust alone in thee.


Come sound aloud Jehovah's name, And in his strength rejoice; When his sal - vation is our theme, Ex - alted be our voice.
With thanks approach his awful sight, And psalms of honour sing; The Lord's a God of boundless might, The whole cre - ation's King.
Taste.

SONS OF ZION COME BEFORE HIM.

Nauman.




See the King he sits in state.
state, see the King he sits in state.
Sons of Zion come before him, sound the lute and strike the harp, sound the
Sym.
Voice.
See the King he sits in state.
Sym.
Voice.
Tasto.
lute, strike the harp,
Sons of Zion come before him, Sound the
Sym.
Voice.
Sym.
Voice.

lute and strike the harp, sound the lute and strike the harp. Sound the lute and strike the harp. Sons of Ziun come before him, sound the

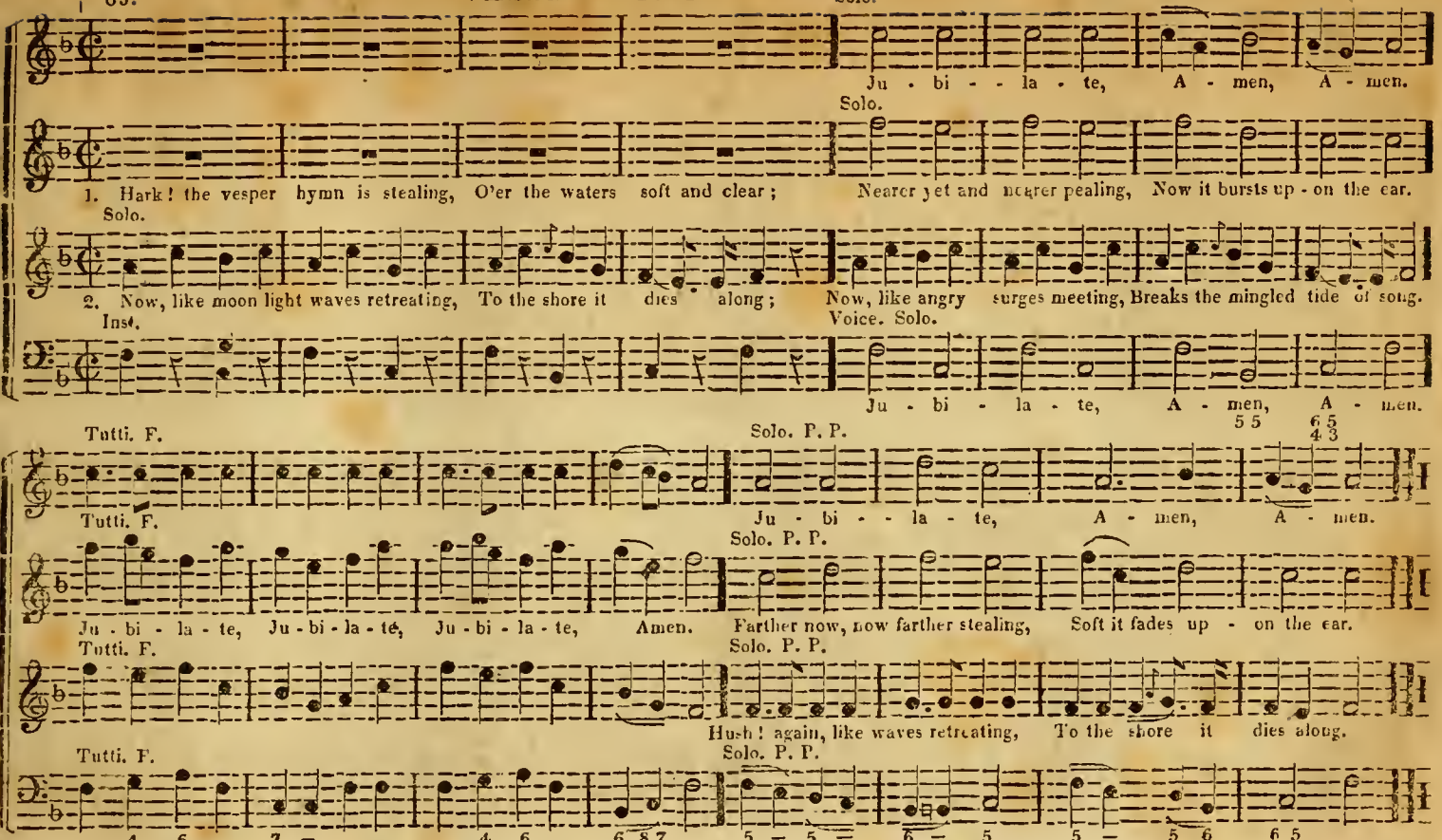
Sound the lute and harp, Sound the lute and harp,

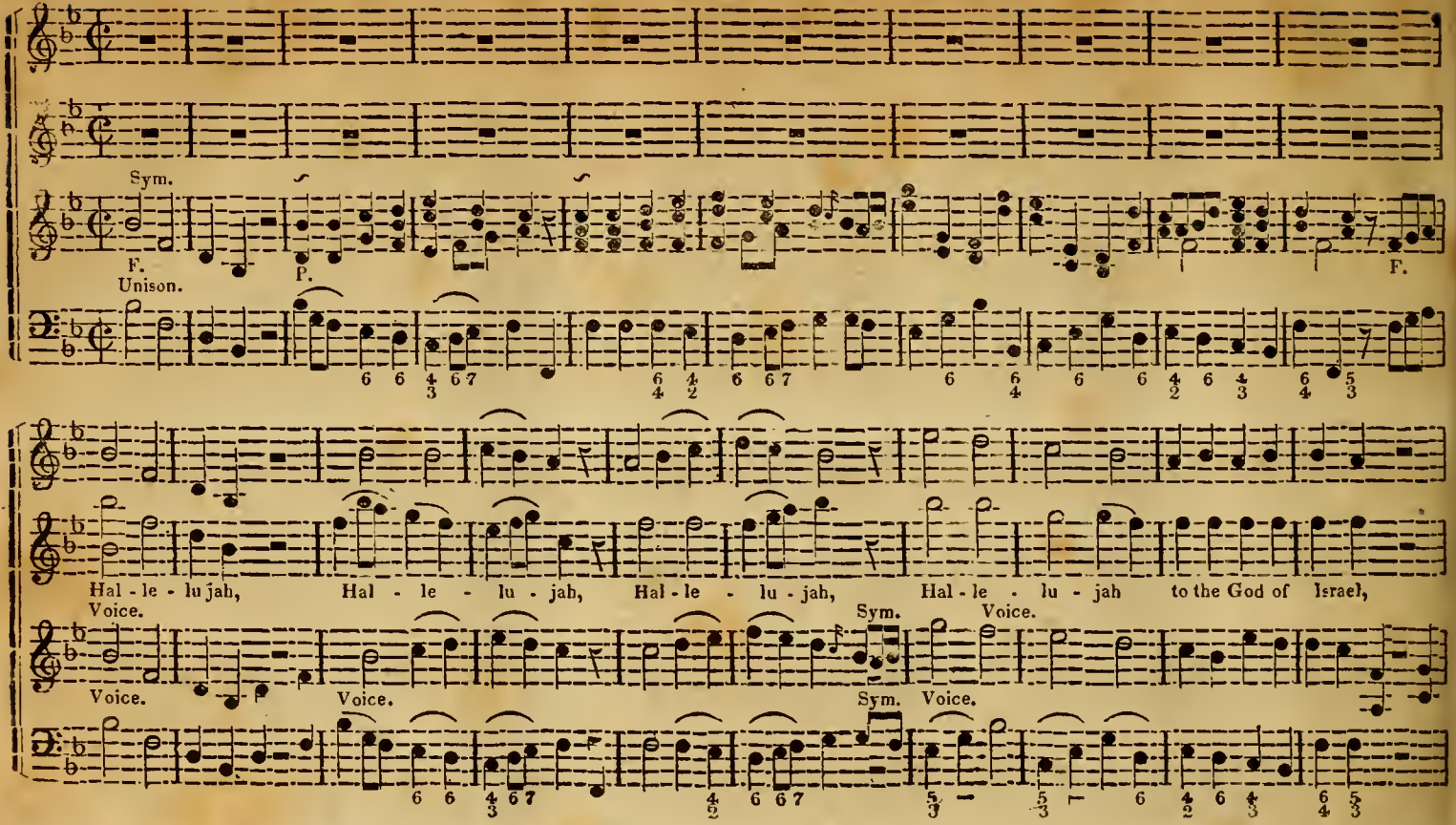
Sound tue lute and harp,

lute aud strike the harp, sound the lute and strike the harp, strike the harp,—strike the harp, strike the harp—

sound the lute and harp,

Sym. Vocie.


Solo.
Ju - bi - - la - te, A - men, A - men.
Solo.
1. Hark! the vesper hymn is stealing, O'er the waters soft and clear; Nearer yet and nearer pealing, Now it bursts up - on the ear.
Solo.
2. Now, like moon light waves retreating, To the shore it dies along; Now, like angry surges meeting, Breaks the mingled tide of song.
Inst.
Voice. Solo.
Ju - bi - la - te, A - men, A - men.
Tutti. F.
Solo. P. P.
Ju - bi - - la - te, A - men, A - men.
Tutti. F.
Solo. P. P.
Ju - bi - la - te, Ju - bi - la - te, Ju - bi - la - te, Amen.
Farther now, now farther stealing, Soft it fades up - on the ear.
Tutti. F.
Solo. P. P.
Hush! again, like waves retreating, To the shore it dies along.
Tutti. F.
Solo. P. P.
Ju - bi - - la - te, A - men, A - men.


Sym.
F.
P.
F.
Unison.
Hal - le - lu jah, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah to the God of Israel,
Voice.
Sym.
Voice.
Voice.
Voice.
Sym.
Voice.

He will save - - - - us in the day, the day of fight.

he will save us in the day - - will save us in the day of fight. Hal-le - lu-jah, the Lord is our de-

Voice. Sym. Voice.

he will save us in the day, will save us in the day of fight.

Sym. Voice. Sym. Voice. P.

6 3 — 7 6 5 / 4 3 7 5 6 / 5 8 7 5 6 7 6 / 4 5 4

F.

fender, he will save us in the day, in the day of fight. F. God is great in battle, for he is the Lord of hosts.

Sym. Voice. Sym.

Sym. F. Voice. Sym.

6 5 — 7 6 / 4 5 6 ♮6 / 4 3 6 6 5 — / 4 3 6 ♮6 / 4 3 6 6 / 5

Hal-le - lu - jah, He is our refuge, I will praise him for-ever, ever - more, Sym. Hal - le - lu - jah,

Voice. Sym. Voice. Voice. Voice. Voice. Sym. Voice. Sym.

I will praise him, will praise him evermore, will praise him, will praise him, will praise him, will praise him for - ever, for-

Voice. forever

forever, forever, ever, ever more, forever, forever, forever, ever, ever more,

ever, for - ever, for - ever, ever more, for - ever, for - ever, for - ever, for - ever, ever more, Sym.

forever, forever, ever, ever more, forever, forever, forever, ever, ever more, Sym.

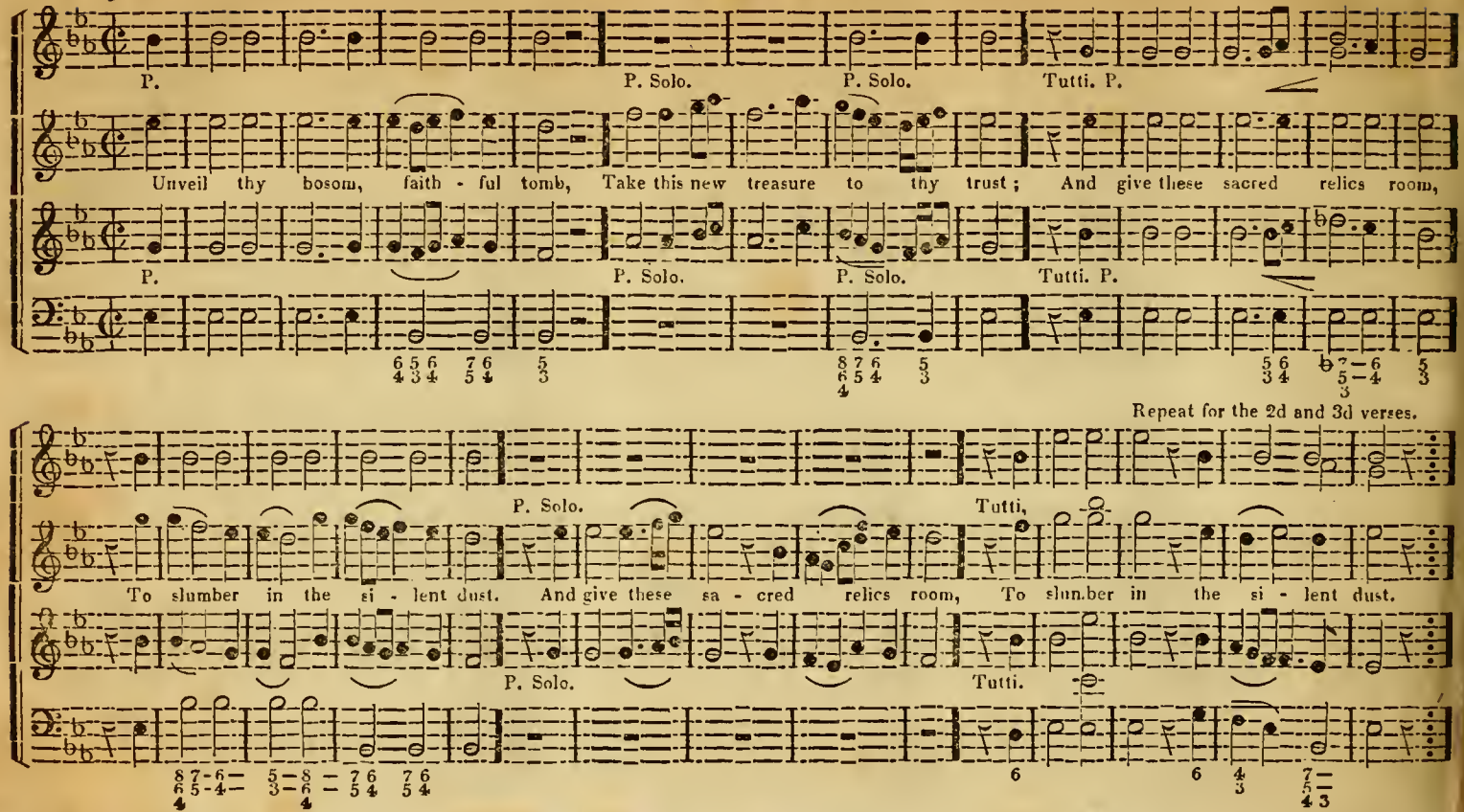
6 6 6/5 6/4 5/3 6 6 6 6/5 6/4 5/3

will praise him, will praise him forever, ever more, will praise him, will praise him forever, ever more.

Voice. Sym. Voice.

Voice. Sym. Voice. Sym.

T. S. 6/5 6/4 5/3 T. S. 6/5 6/4 5/3



V. 2. Nor pain, nor grief, nor anxious fear Invade thy bounds. No mortal woes Can reach the lovely sleeper here, While angels watch the soft repose.
3. So Jesus slept;—God's dying Son Pass'd thro' the grave, and bless'd the bed; Rest here, dear saint, till from his throne The morning break, and pierce the shade.

Verse 4th.

F. Dim. P. Solo.

Break from his throne, il - lustrious morn; Attend, O earth! his sov' - reign word; Restore thy trust,—a glorious from—

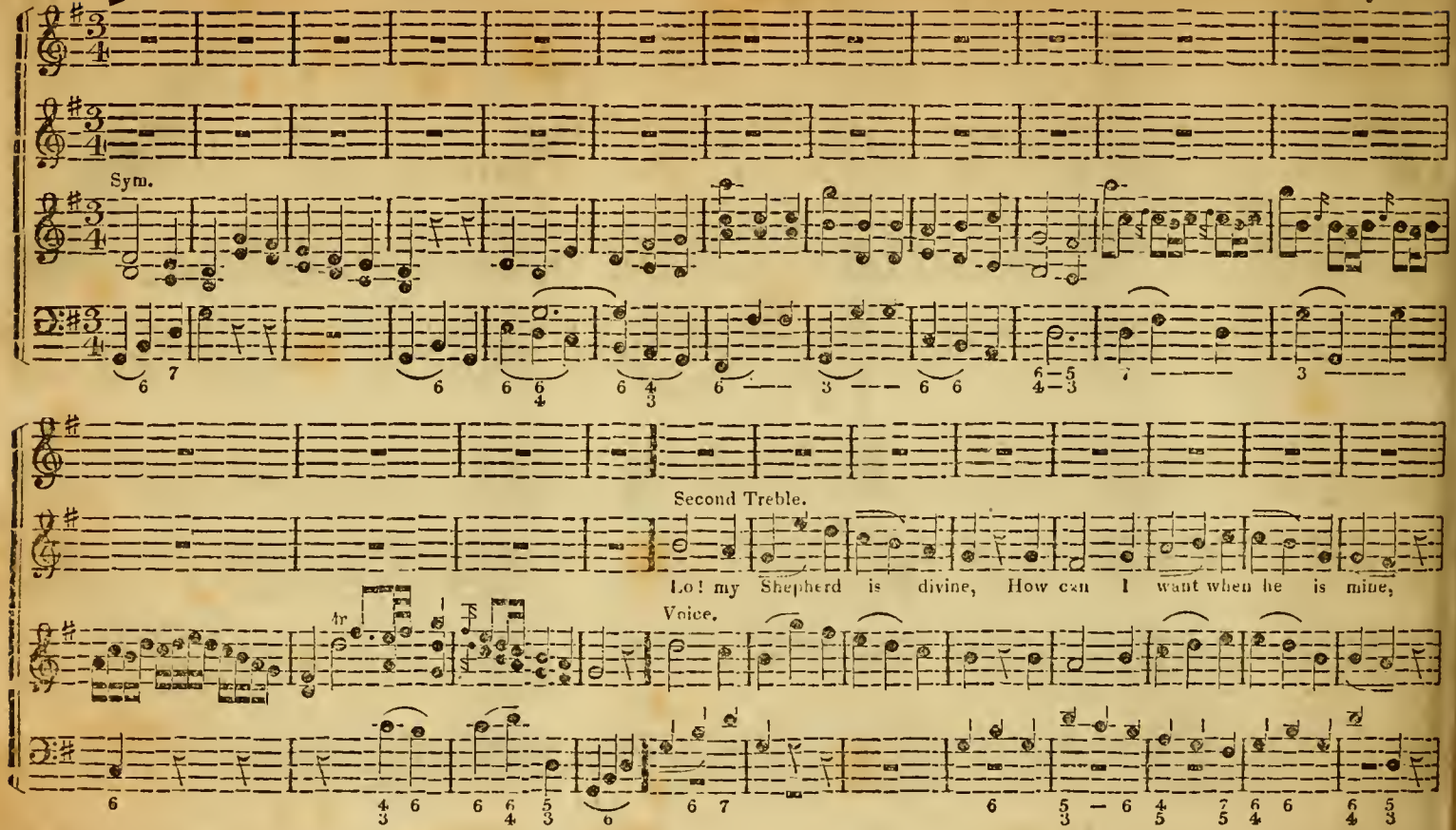
F. Dim. P. Solo.

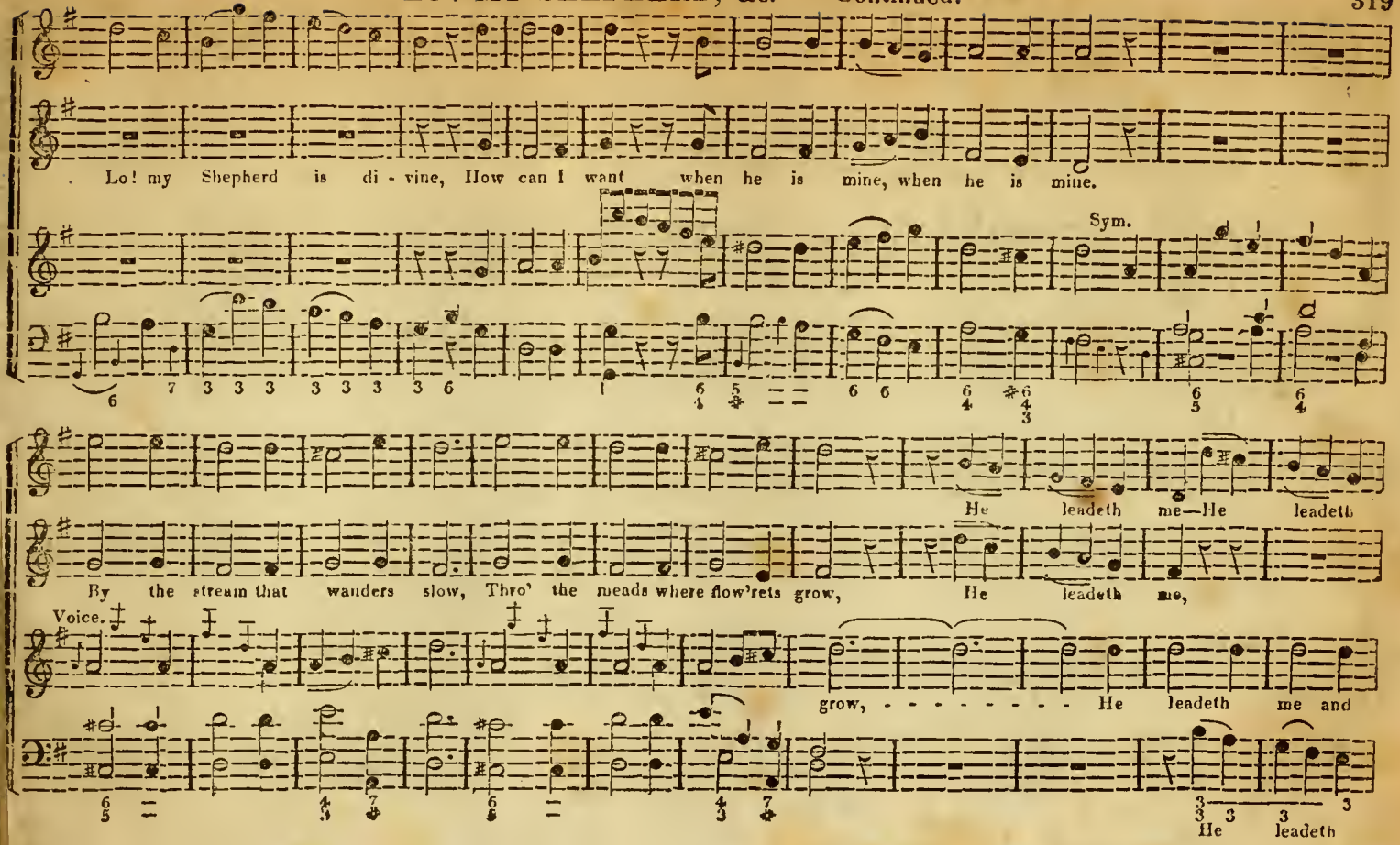
F. F. Tutti.

Shall then a-rise, to meet the Lord. Restore thy trust,— a glorious form— Shall then a-rise, to meet the Lord.

F. F. Tutti.

92. **LO! MY SHEPHERD IS DIVINE.** From the Oratorio of Judah. Haydn.




Lo! my Shepherd is di - vine, How can I want when he is mine, when he is mine.
Sym.
He leadeth me—He leadeth
By the stream that wanders slow, Thro' the meads where flow'rets grow, He leadeth me,
Voice.
grow, - - - - - - - - He leadeth me and
He leadeth

me and there I rest, In peace di - vine - ly blest.

and there I rest, In peace di - vine - ly blest. In love, In love and peace di - vine - ly blest. Sym.

there I rest, In love and peace di - vine - ly blest.

me and there I rest, In peace di - vine - ly blest.

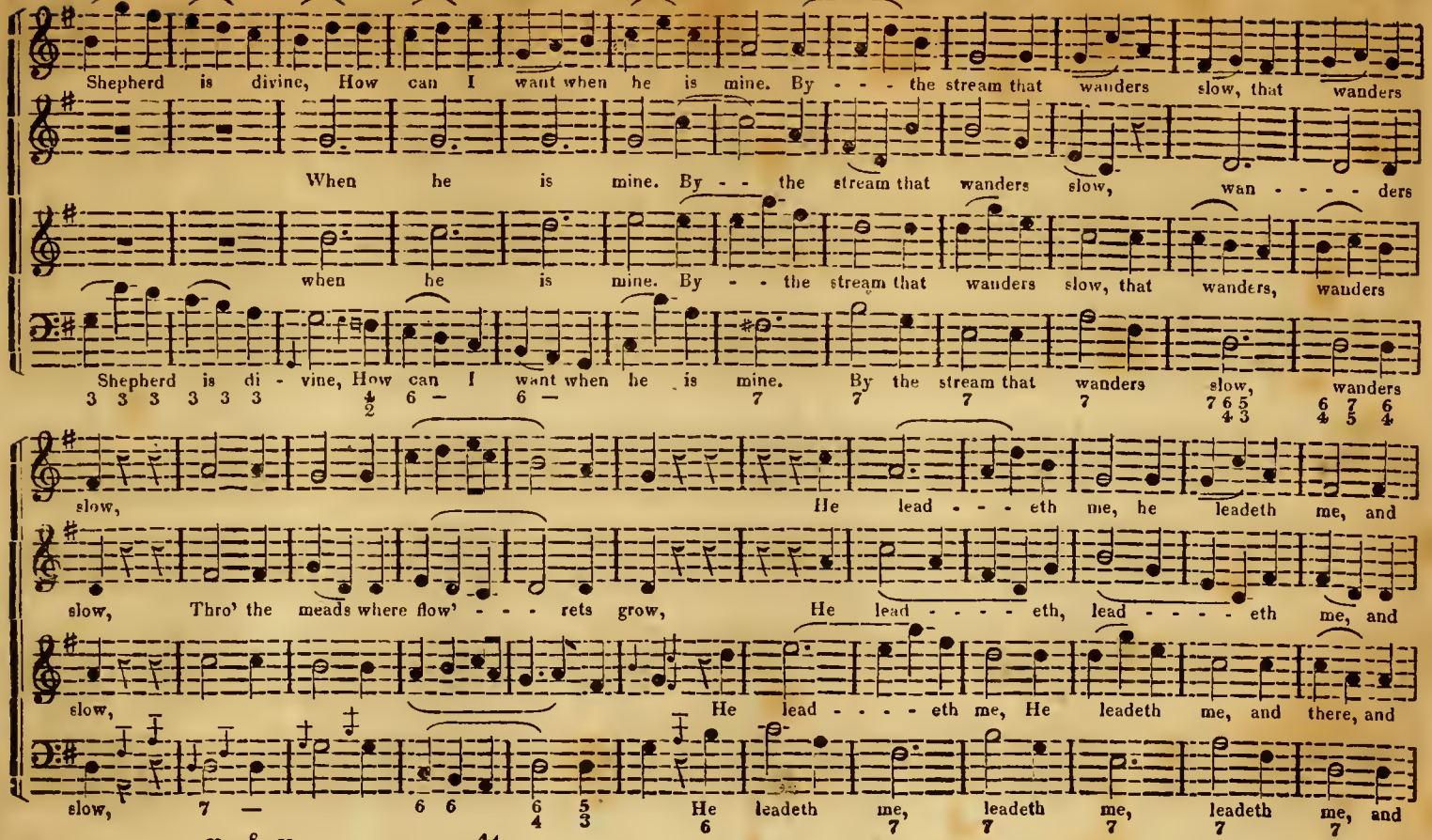
Lo! my

Lo! my Shepherd is divine, How can I want

Voice.

Voice.

Lo! my


Shepherd is divine, How can I want when he is mine. By - - - the stream that wanders slow, that wanders
When he is mine. By - - the stream that wanders slow, wan - - - - ders
when he is mine. By - - the stream that wanders slow, that wanders, wanders
Shepherd is di - vine, How can I want when he is mine. By the stream that wanders slow, wanders
slow, He lead - - - eth me, he leadeth me, and
slow, Thro' the meads where flow' - - - rets grow, He lead - - - - eth, lead - - - - eth me, and
slow, He lead - - - - eth me, He leadeth me, and there, and
slow, He leadeth me, leadeth me, leadeth me, and

there I rest, In love and peace, In love and

there I rest, In love and peace di - vine - ly blest, In love and peace di - vine - ly

there I rest, In love and peace di - vine - ly

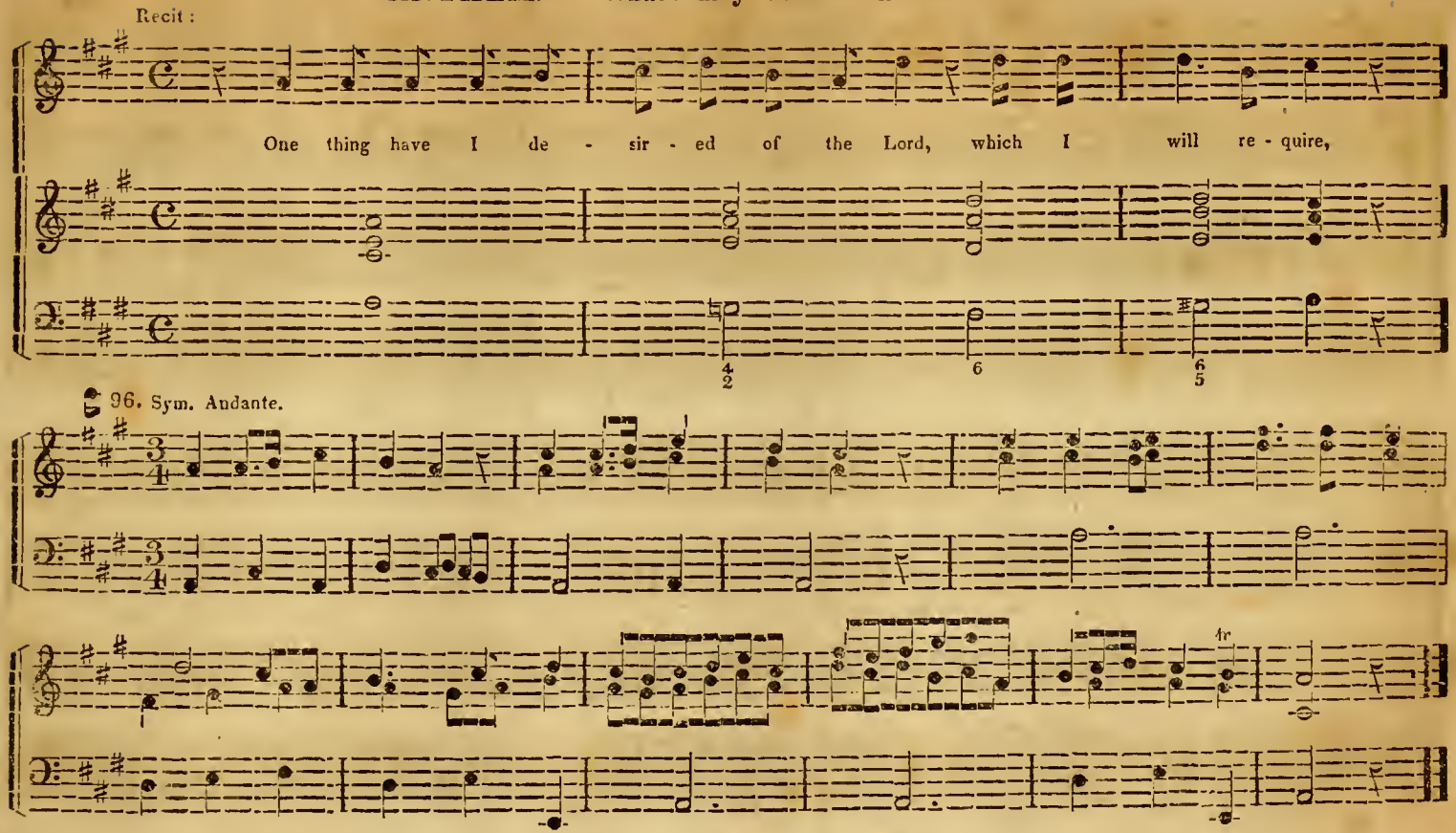
In love and

peace,

blest, In love and peace di - vine - ly blest. Sym.

blest,

peace,


Recit :
One thing have I de - sir - ed of the Lord, which I will re - quire,
96. Sym. Andante.

That I may dwell, That I may dwell, That I may dwell in the house, in the house of the Lord, may

Organ. Voice.

dwell in the house of the Lord all the days of my life. To be - hold the fair beauty of the Lord, To be-

Organ. Voice.

hold the fair beauty of the Lord, and to visit, to visit his temple, to behold the fair beauty of the

Lord, and to visit his temple, and to visit his temple. A - men. A - men.

♩ 100.

Allegro.

ANTHEM. O Sing unto the Lord.

Dr. John Clark Whitfield.

O sing unto the Lord a new song, a new song.

Sym.

O sing unto the Lord a new song, a new song.

O sing unto the Lord a new song, a new song.

Sym.

O sing unto the Lord a new song, a new song.

Let the congre - gation of the saints praise him. O sing unto the Lord, the

Let the congregation of the saints praise him. O sing,

Let the congre - gation of the saints praise him. O sing unto the Lord, the

Octaves.

Let the congregation of the saints praise him. O sing unto the

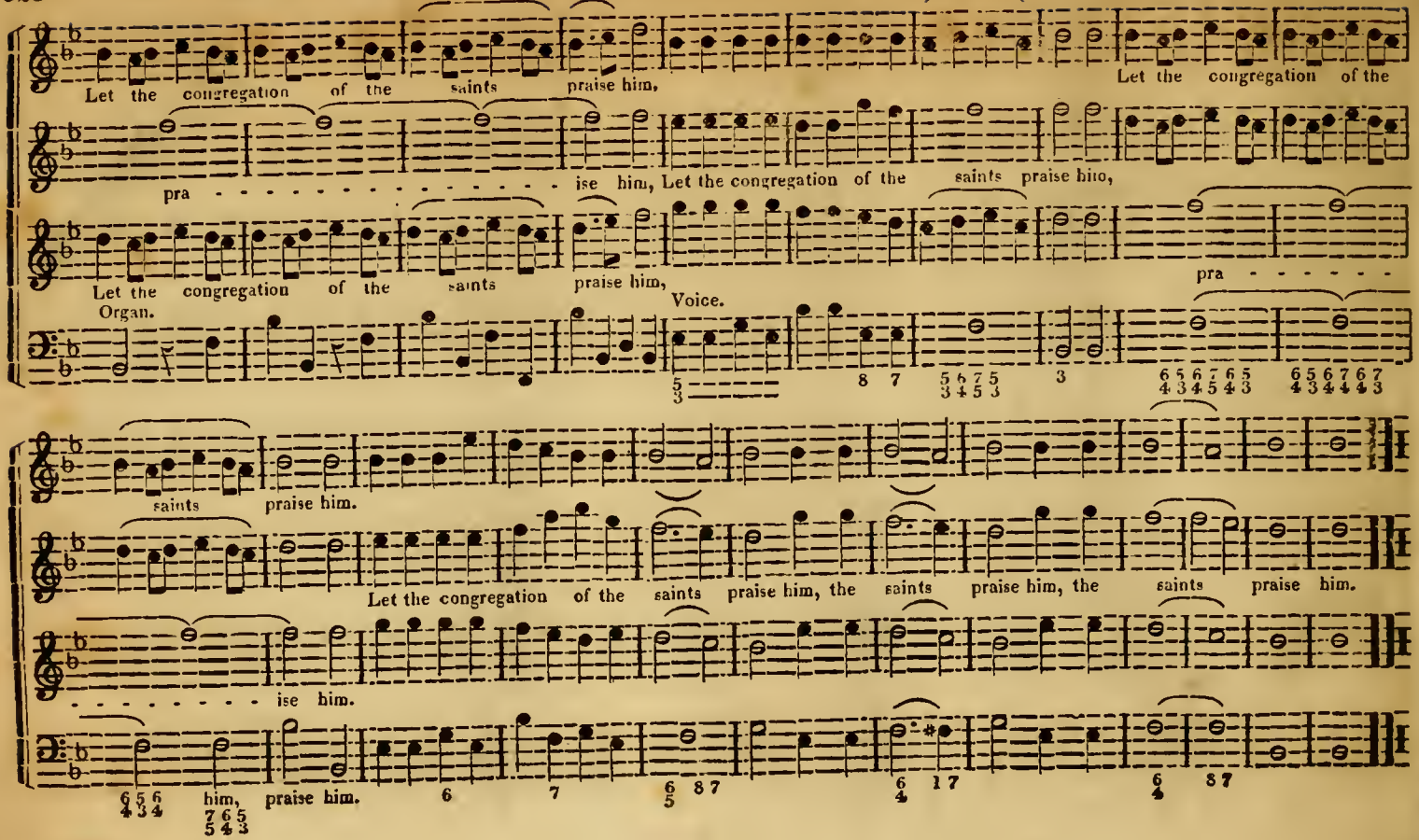
Lord a new song, O sing unto the Lord a new song.

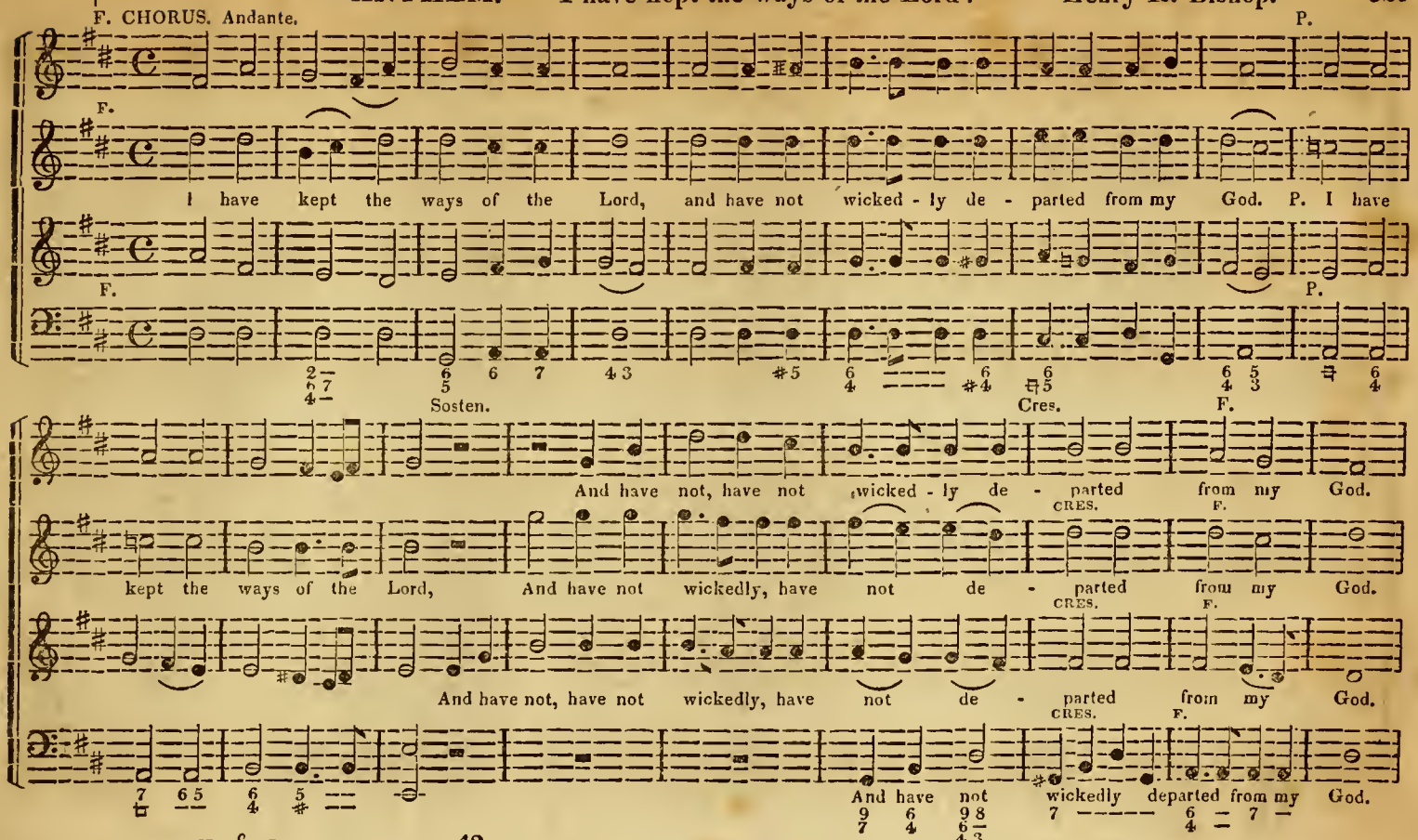
O sing a new song.

Lord a new song, O sing unto the Lord a new song. Sym.

7 3 3 5 6 5 6
3 3

Lord, O sing unto the Lord, unto the Lord a new song.


Let the congregation of the saints praise him,
Let the congregation of the
pra - - - - - - - - - - - - - - - - ise him, Let the congregation of the saints praise him,
Let the congregation of the saints praise him,
Organ.
Voice.
pra - - - - - -
saints praise him.
Let the congregation of the saints praise him, the saints praise him, the saints praise him.
- - - - - - - - ise him.
him, praise him.


F. CHORUS. Andante.
P.
F.
I have kept the ways of the Lord, and have not wicked - ly de - parted from my God. P. I have
F.
P.
Sosten.
Cres.
F.
And have not, have not wicked - ly de - parted from my God.
CRES.
F.
kept the ways of the Lord, And have not wickedly, have not de - parted from my God.
CRES.
F.
And have not, have not wickedly, have not de - parted from my God.
CRES.
F.
And have not wickedly departed from my God.

F. Cres. P. F.

All his judgments, &c. be - fore me, be - fore me,

Cres. F. P.

All his judgments were be - fore me, were before me, were be - fore me, be - fore me, And I did

P. Cres. P. F.

All his judgments, &c. be - fore me,

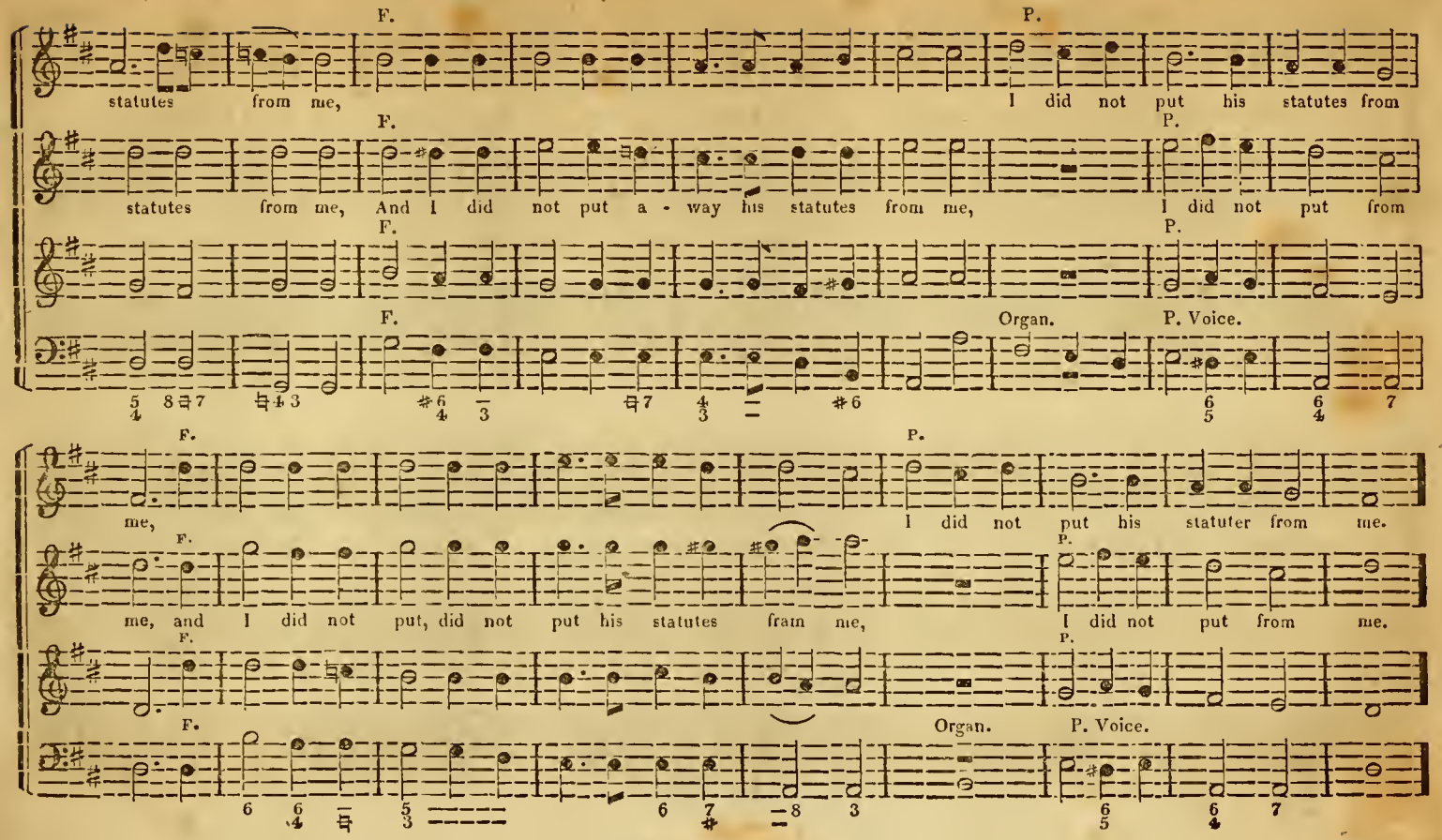
P. Cres. P. F.

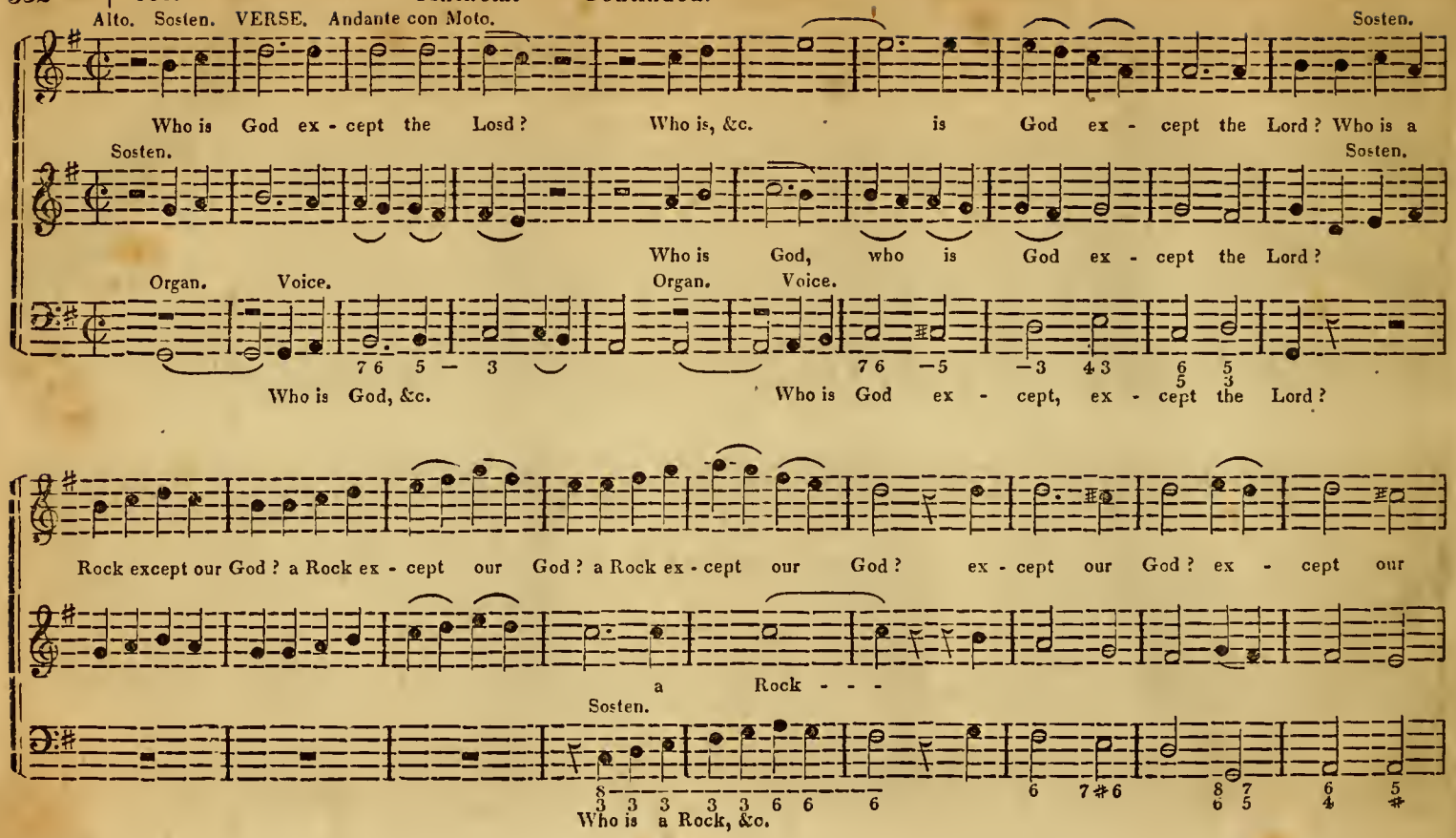
All his judgments were before me, were be - fore me, were be - fore me, be - fore me,

P. And I did not put a - way his statutes, did not put his

not put a - way his statutes from me, P. And I did not put a - way his statutes from me, did not put his

P. And I did not put a - way his statutes, did not put his


F.
P.
statutes from me,
I did not put his statutes from
statutes from me, And I did not put a - way his statutes from me,
I did not put from
Organ.
P. Voice.
me,
I did not put his statuter from me.
me, and I did not put, did not put his statutes fram me,
I did not put from me.


Alto. Sosten. VERSE. Andante con Moto.
Sosten.
Who is God ex - cept the Losd? Who is, &c. is God ex - cept the Lord? Who is a
Sosten.
Sosten.
Who is God, who is God ex - cept the Lord?
Organ. Voice.
Organ. Voice.
Who is God, &c.
Who is God ex - cept, ex - cept the Lord?
Rock except our God? a Rock ex - cept our God? a Rock ex - cept our God? ex - cept our God? ex - cept our
a Rock - - -
Sosten.
Who is a Rock, &c.

P. P.

God? - - - except our God? who is a Rock ex - cept our God? ex - cept our God? ex-

P. P.

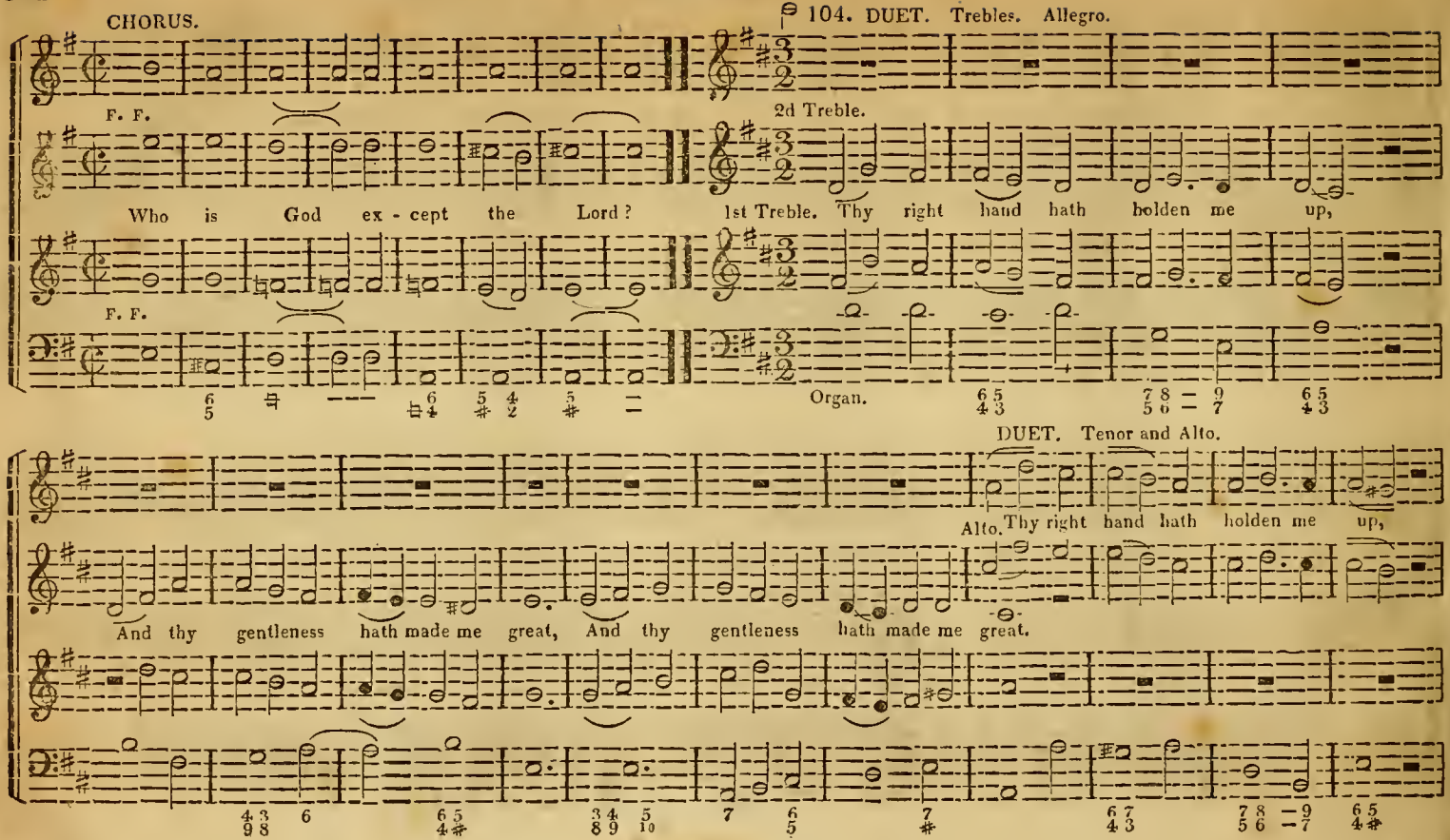
who is a Rock - - - who is a Rock?—

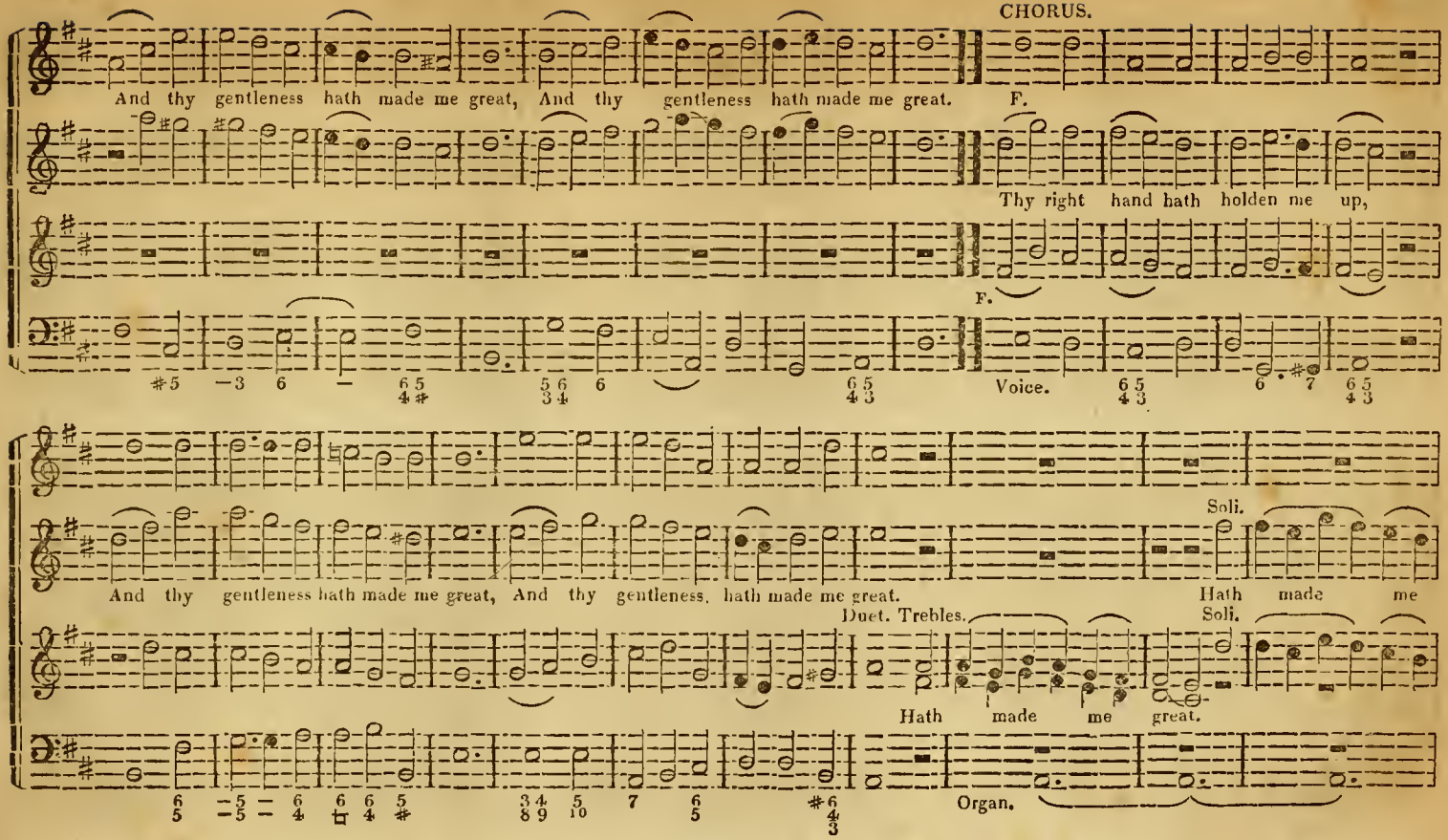
P. P.

Who is a Rock except our God? - - - Who is a Rock ex - cept our God? ex - cept our God? - -

cept our God? who is - - - a Rock except our God? who is a Rock, a Rock except our God?

Who is a Rock ex - cept our God? who is a Rock ex - cept our God?


CHORUS.
F. F.
Who is God ex - cept the Lord?
F. F.
104. DUET. Trebles. Allegro.
2d Treble.
1st Treble. Thy right hand hath holden me up,
Organ.
DUET. Tenor and Alto.
Alto. Thy right hand hath holden me up,
And thy gentleness hath made me great, And thy gentleness hath made me great.


CHORUS.
And thy gentleness hath made me great, And thy gentleness hath made me great.
F.
Thy right hand hath holden me up,
F.
Voice.
Soli.
And thy gentleness hath made me great, And thy gentleness, hath made me great.
Hath made me
Duet. Trebles.
Soli.
Hath made me great.
Organ.

Tutti. F.

Hath made, hath made me great, hath made me great, hath made me

Tutti.

great, Hath made me great. hath made, hath made me

Tutti. F.

Hath made me great, hath made, hath made me great, Thy gentleness hath made me

Voice. Soli. Tutti. F.

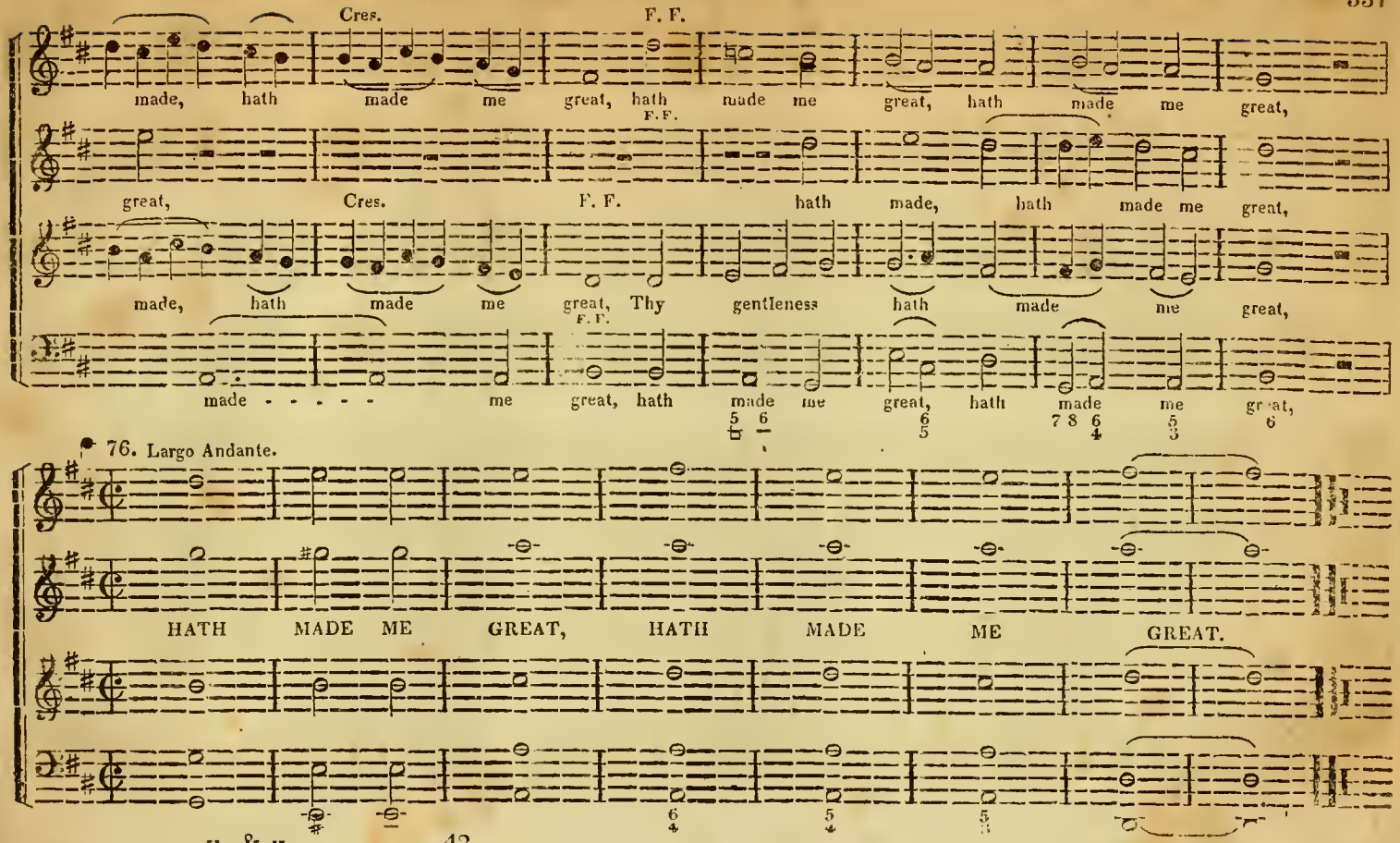
And thy gen - tle - ness hath made - - - - me great, hath made me great, hath made me

great, hath, &c. great, made me great, made me great, hath made me great, hath made me great, hath

great, hath made me great, made me great, hath made me great, hath made, hath made, hath made me

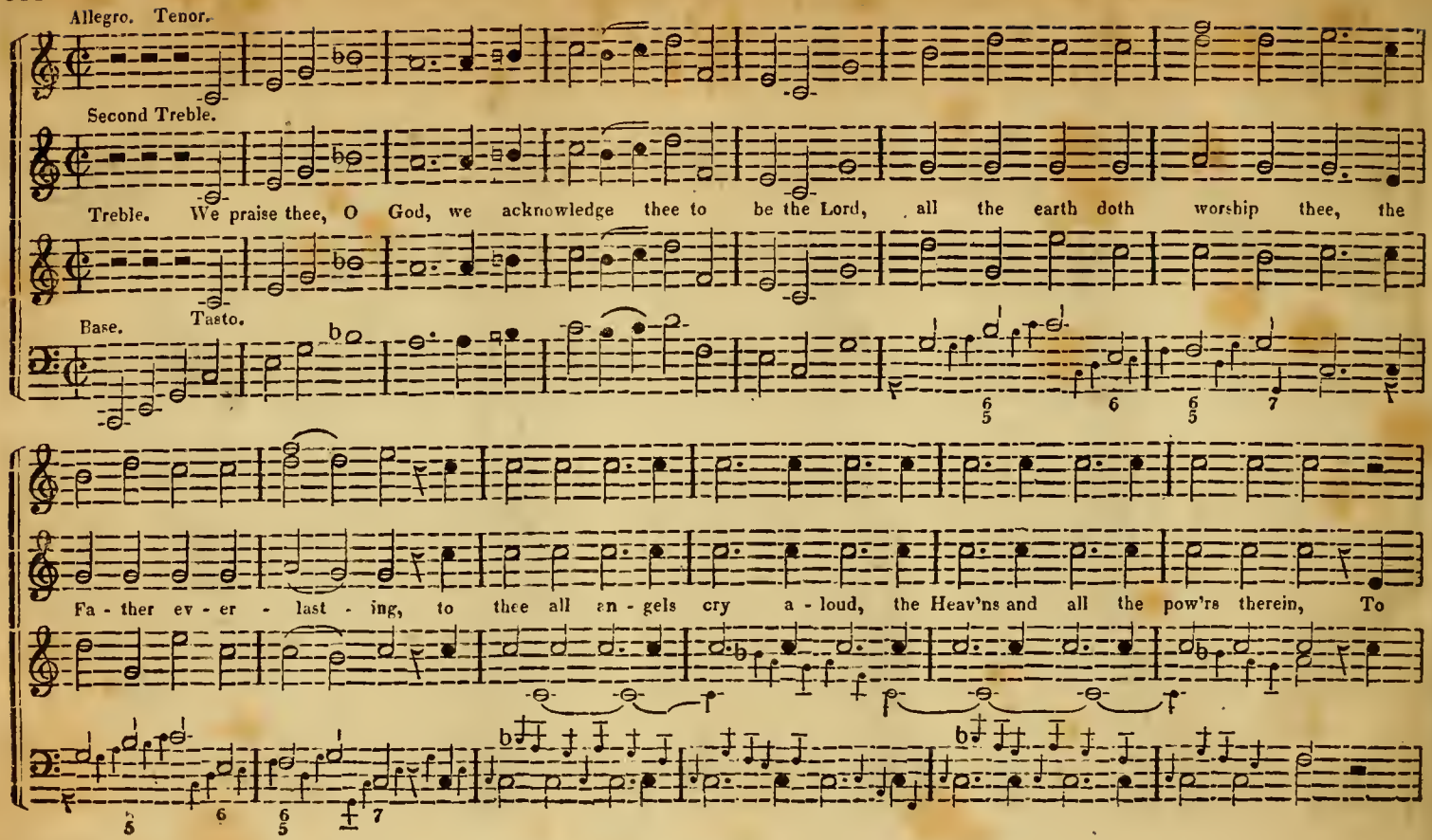
great, hath made me great, hath made me great, hath made me great, hath made me great, hath

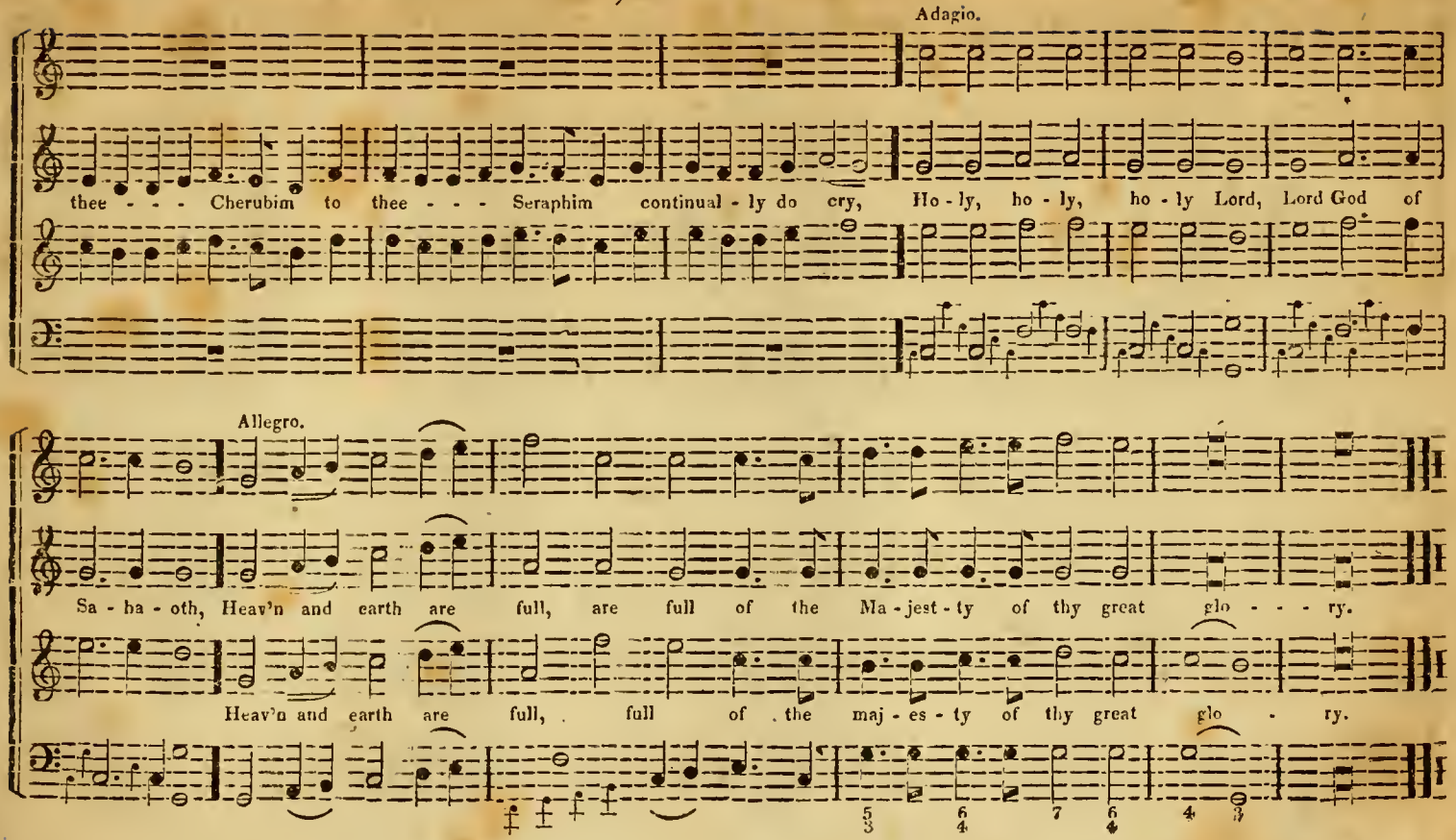
hath made me great, hath made - - - me great, - - - - - hath


Cres.
F. F.
made, hath made me great, hath made me great, hath made me great,
F. F.
great, Cres. F. F. hath made, hath made me great,
made, hath made me great, Thy gentleness hath made me great,
F. F.
made - - - - - me great, hath made me great, hath made me great,
76. Largo Andante.
HATH MADE ME GREAT, HATH MADE ME GREAT.

WE PRAISE THEE, O GOD.

W. Jackson.



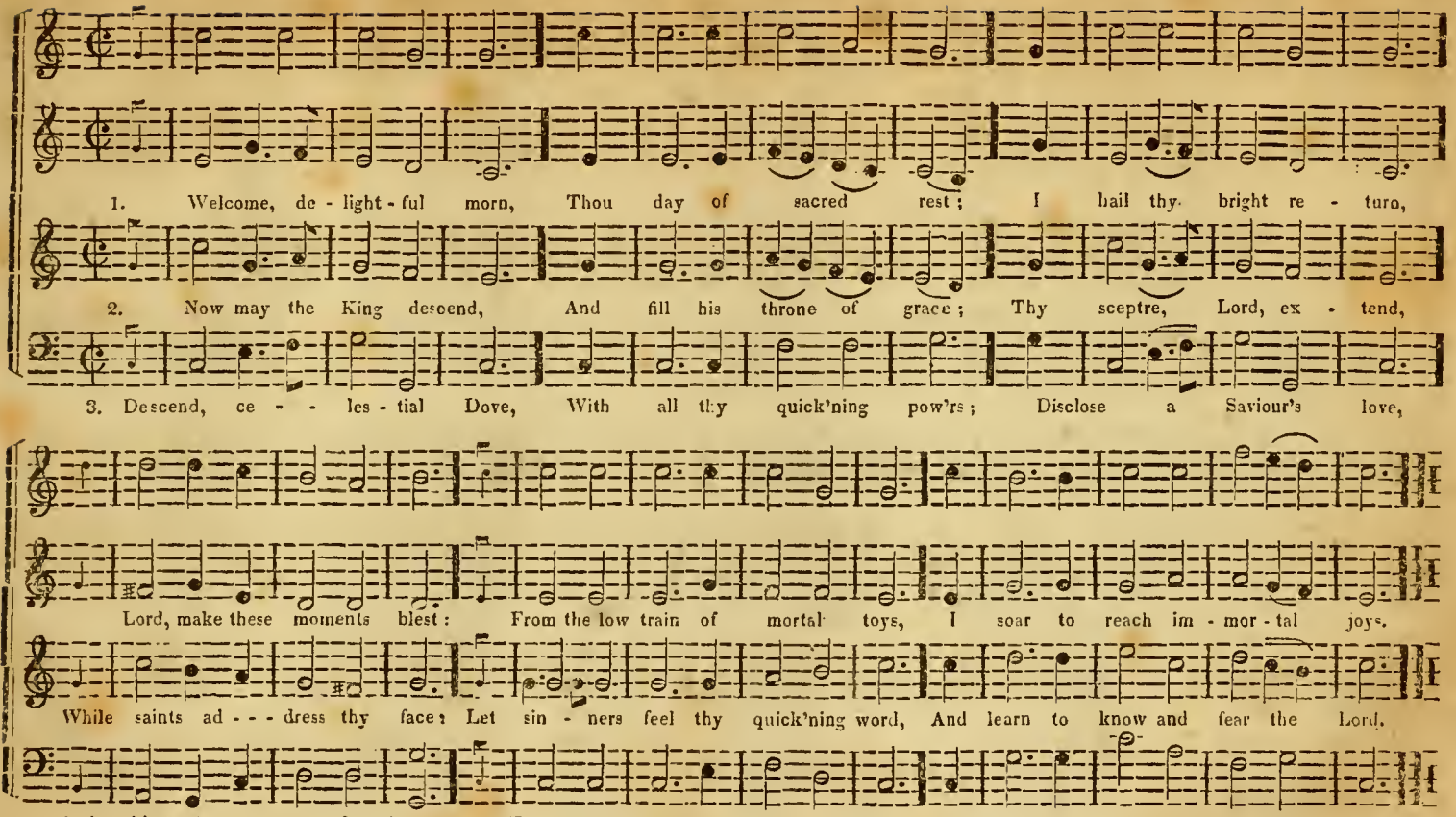

Adagio.
thee - - - Cherubim to thee - - - Seraphim continual - ly do cry, Ho - ly, ho - ly, ho - ly Lord, Lord God of
Allegro.
Sa - ba - oth, Heav'n and earth are full, are full of the Ma - jest - ty of thy great glo - - - ry.
Heav'n and earth are full, full of the maj - es - ty of thy great glo - ry.

JORDAN. C. M. W. Billings.

There is a land of pure delight, Where saints immor - tal reign; Infinite day excludes the night, And pleasures banish pain.

Sweet fields, beyond the swelling flood, Stand dress'd in living green; So to the Jews fair Canaan stood, While Jordan roll'd between.

* This passage may be performed by the Tenor and Base with good effect; or, if desired, the parts may be doubled—the Treble and Tenor singing the upper—and the Second Treble and Base the lower part.


1. Welcome, de - light - ful morn, Thou day of sacred rest; I hail thy bright re - turn,
2. Now may the King descend, And fill his throne of grace; Thy sceptre, Lord, ex - tend,
3. Descend, ce - - les - tial Dove, With all thy quick'ning pow'rs; Disclose a Saviour's love,
Lord, make these moments blest: From the low train of mortal toys, I soar to reach im - mor - tal joys.
While saints ad - - - dress thy face: Let sin - ners feel thy quick'ning word, And learn to know and fear the Lord.
And bless the - - sacred hours: Then shall my soul new life obtain, Nor Sabbaths be indulg'd in vain.

ANTHEM. Blessed is he whose hope is in the Lord. W. Jackson.

Solo. Andante Allegro.

Blessed is he whose hope is in the Lord, the Lord his God, Blessed is he, Blessed is

6 6 7
4

he, Blessed-- Bless - ed is he whose hope is in the Lord, in the Lord his God, in the Lord his

CHORUS. Tenor.

Second Treble.

Bless - ed, Blessed, Sym. Blessed is he whose hope is in the Lord, in the Lord his God, who

Treble. Sym.

God,

Base.

for - - ev - - - - - - - - er,

keepeth his promise, his promise for - ever, who keepeth his promise for - ev-er, for - ever, for-

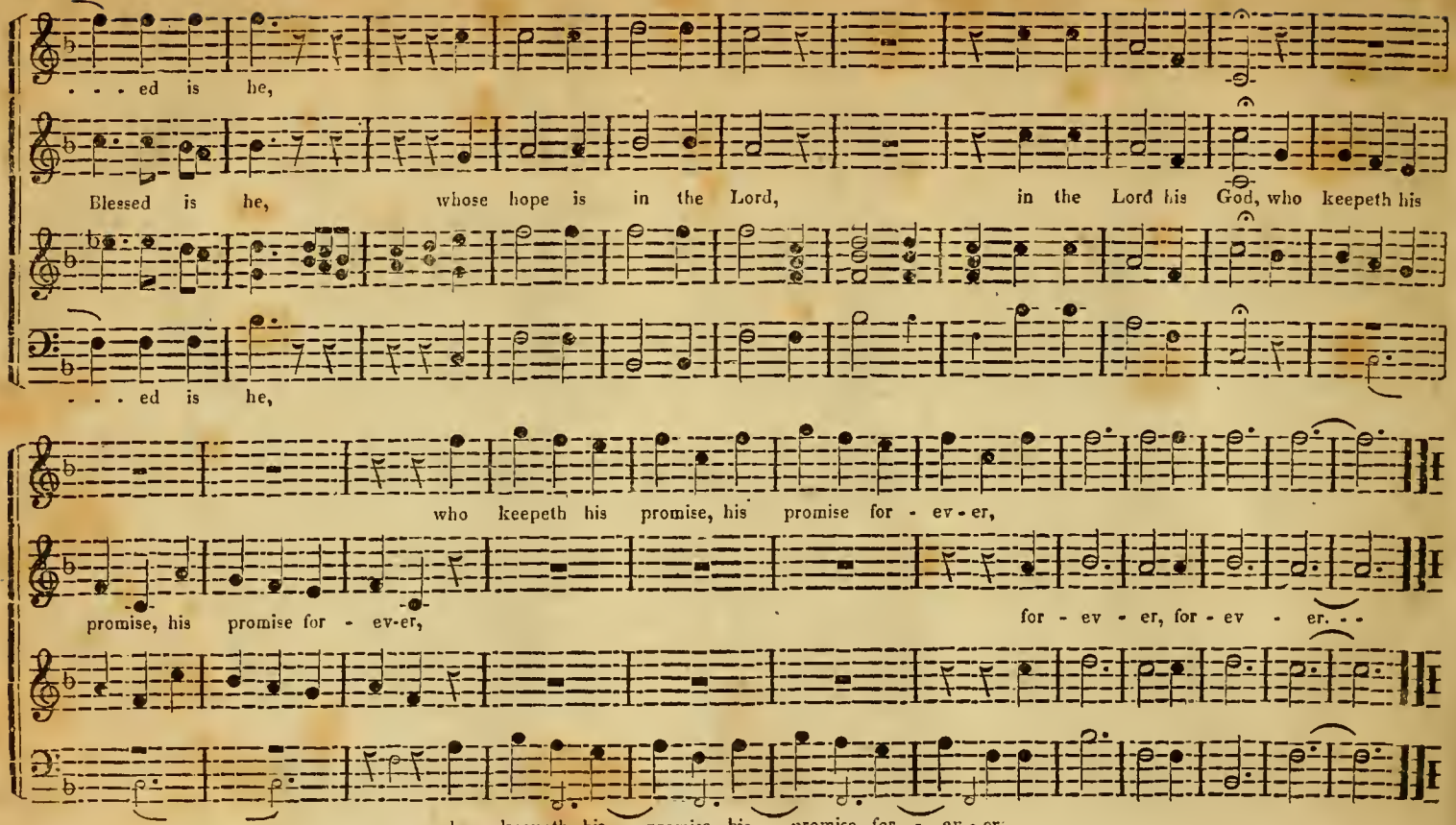
keepeth his prom - - - - ise for - ev-er, for - - ev - - - - - - - - er,

Bless - - - - - - - - - - - - -

ev - er, Blessed is he, whose hope is in the Lord, the Lord his God, Blessed is he,

Solo. Sym.

Bless - - - - - - - - - - - - -


. . . ed is he,
Blessed is he, whose hope is in the Lord, in the Lord his God, who keepeth his
. . . ed is he,
who keepeth his promise, his promise for - ev - er,
promise, his promise for - ev-er, for - ev - er, for - ev - er. . .
who keepeth his promise, his promise for - ev - er,

Andante Maestoso.

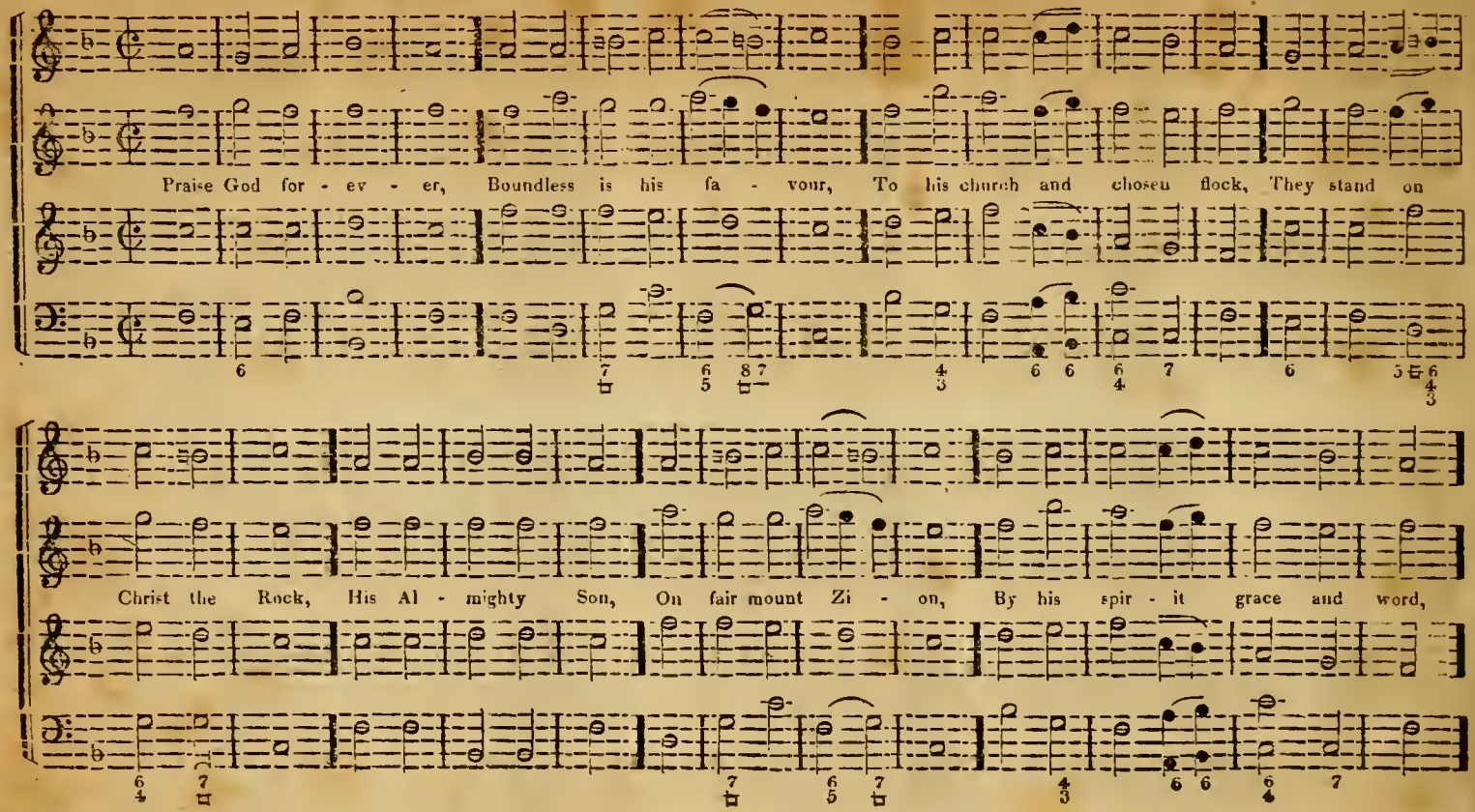
Second Treble.

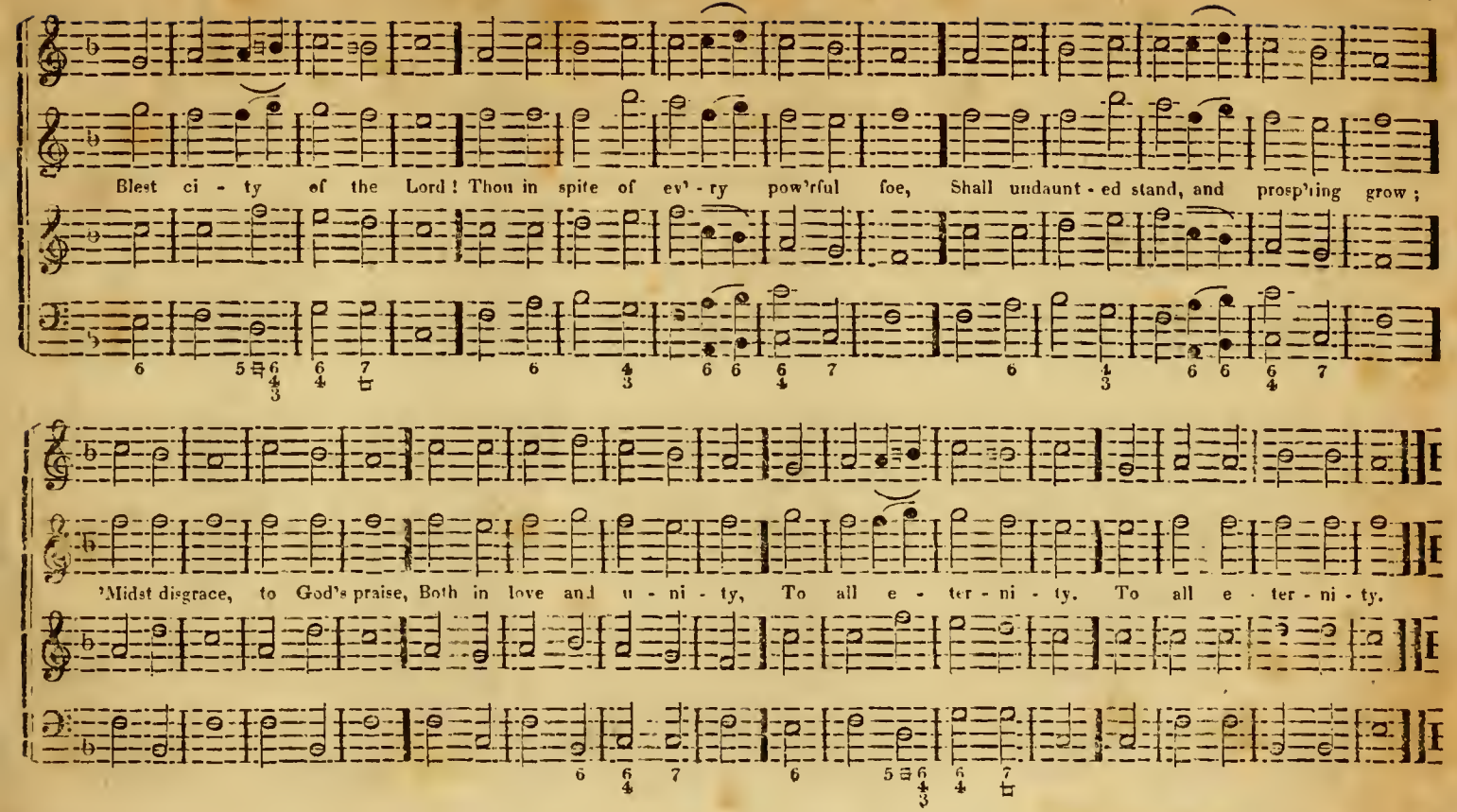
Ho - ly, Ho - ly, Ho - ly Lord God of Sab-a-oth, Heav'n and earth, Heav'n and earth, Heav'n and earth are full of the

Inst.

Allegro.

majesty of thy glory. Glory be to thee, Glory be to thee, Glory be to thee, O Lord, Most High.


76.
TABOR.
Composed and sung by the ancient Bohemian Brethren in times of persecution.
Praise God for - ev - er, Boundless is his fa - vour, To his church and chosen flock, They stand on
Christ the Rock, His Al - mighty Son, On fair mount Zi - on, By his spir - it grace and word,


Blest ci - ty of the Lord! Thou in spite of ev' - ry pow'rful foe, Shall undaunt - ed stand, and prosp'ring grow;
'Midst disgrace, to God's praise, Both in love and u - ni - ty, To all e - ter - ni - ty. To all e - ter - ni - ty.

DISMISSION. 8's & 7's.

Lord, dismiss us with thy blessing, Bid us all depart in peace, Still on gospel manna feeding, Pure se - raph - ic love increase;

Organ. Voice.

Fill each breast with con - so - la - tion, Up to thee our voices raise; When we reach that blissful station, Then we'll give thee nobler praise.

F.

Then we'll give thee nobler praise. And we'll sing Hallelujah, Amen, Hallelujah, And we'll sing Hallelujah, Amen, Hallelujah, To God and the Lamb.

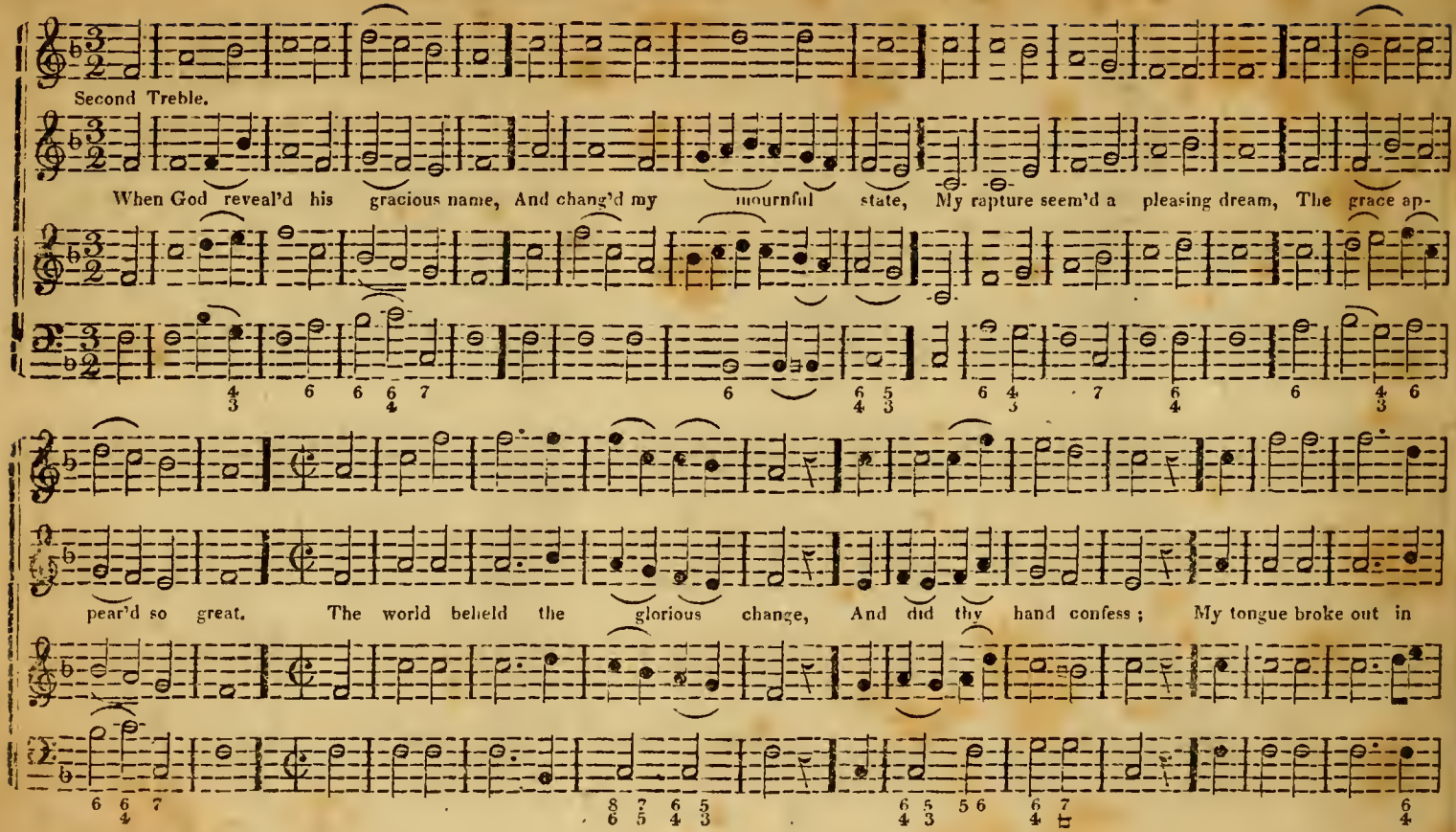
Solo. P. Tutti. F. Solo. P. Tutti. F. Hallelujah for-

Hallelujah for - ev - er, Hallelujah for - ev - er, for - ever and ever, Amen.

Hal-le - lu - jah, A - men, Amen, Amen.

ev - er, Hallelujah for - ev - er, Hallelujah for - ever and ever, Amen.

ARCHDALE. C. M.


Second Treble.
When God reveal'd his gracious name, And chang'd my mournful state, My rapture seem'd a pleasing dream, The grace ap-
pear'd so great. The world beheld the glorious change, And did thy hand confess; My tongue broke out in

unknown strains, And sung surprising grace. My tongue broke out in unknown strains, And sung surprising grace.

HARLEIGH. C. M. Handel.

Second Treble.

I ask them whence their vict'ry came? They with united breath, Ascribe their conquest to the Lamb, Their triumph to his death—Their triumph to his death.

LUTZEN. C. M.

Second Treble.

Sing to the Lord, ye distant lands, Ye tribes of ev'ry tongue; His new discover'd grace demands, A new and nobler song.

BOYCE. L. M.

Chant by Dr. Boyce.

Second Treble.

Be thou, O God, ex-alt - ed high, And as thy glory fills the sky, So let it be on earth display'd, Till thou art here as there obey'd.

SPENCER. C. M.

Second Treble.

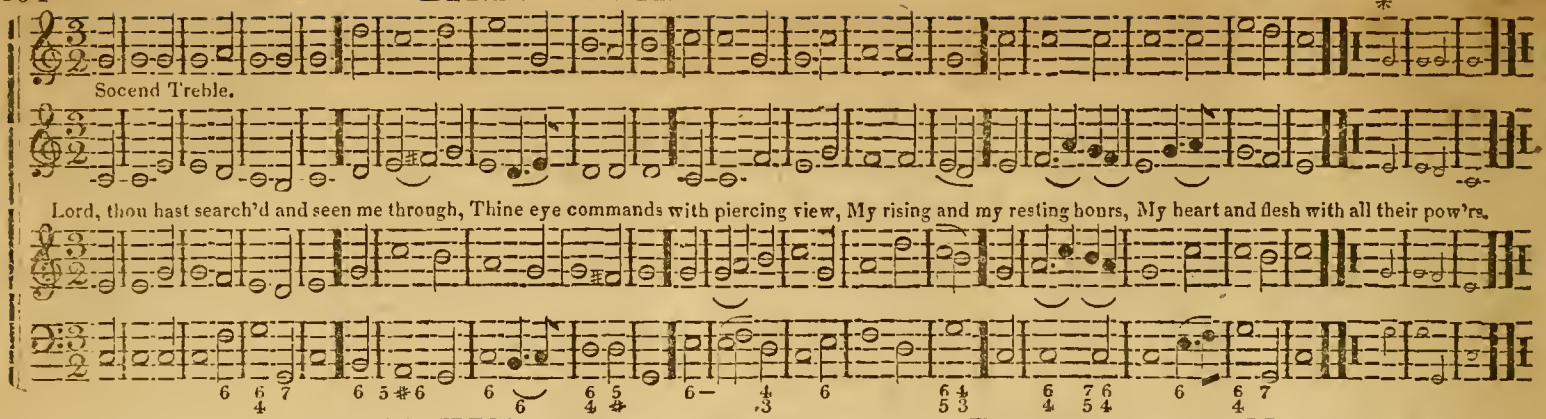
With rev'rence let the saints appear, And bow before the Lord; His high commands with rev'rence hear, And tremble at his word.

ROTHWELL. L. M. New Arrangement.

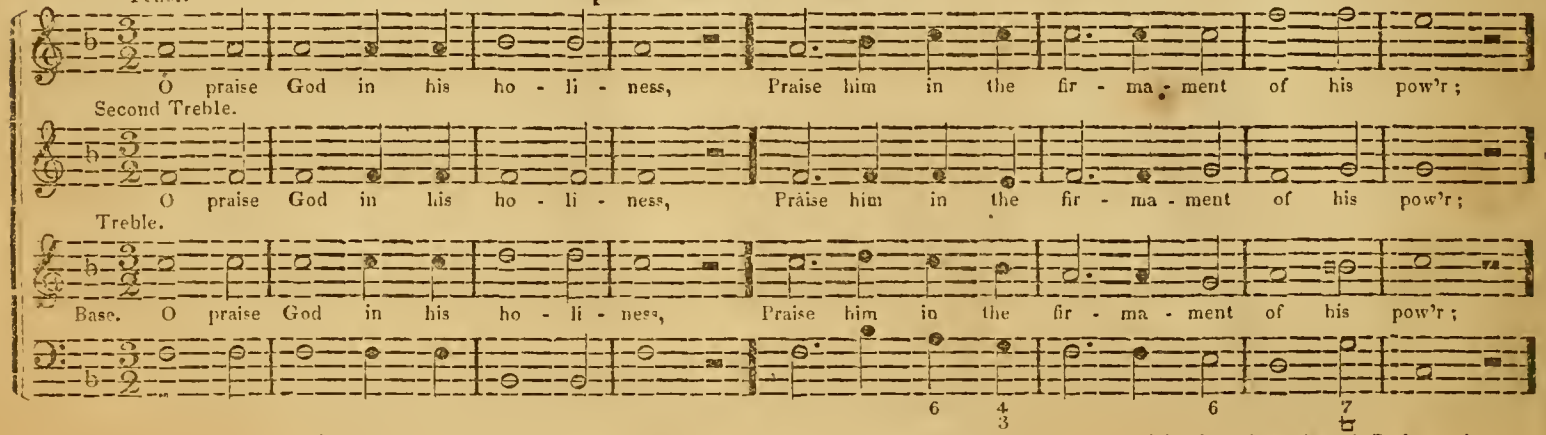
Second Treble.

The heav'ns declare thy glory, Lord, In ev'ry star thy wisdom shines; But when our eyes behold thy word, We read thy name in fairer lines. We read, &c.

LYNN. L. M.



ANTHEM. O praise God in his holiness. Ps. 150. L. Mason.



* These notes are designed for the words "For God is there," 5th verse, 139th Psalm, the tune having been originally written for this Psalm.

Praise him ac - cord - ing to his ex - cel - lent greatness.

Praise him in his noble acts, Praise him in his noble acts, Praise him ac - cord - ing to his ex - cel - lent greatness;

Inst. Praise him ac - cord - ing to his ex - cel - lent greatness;
Voice.

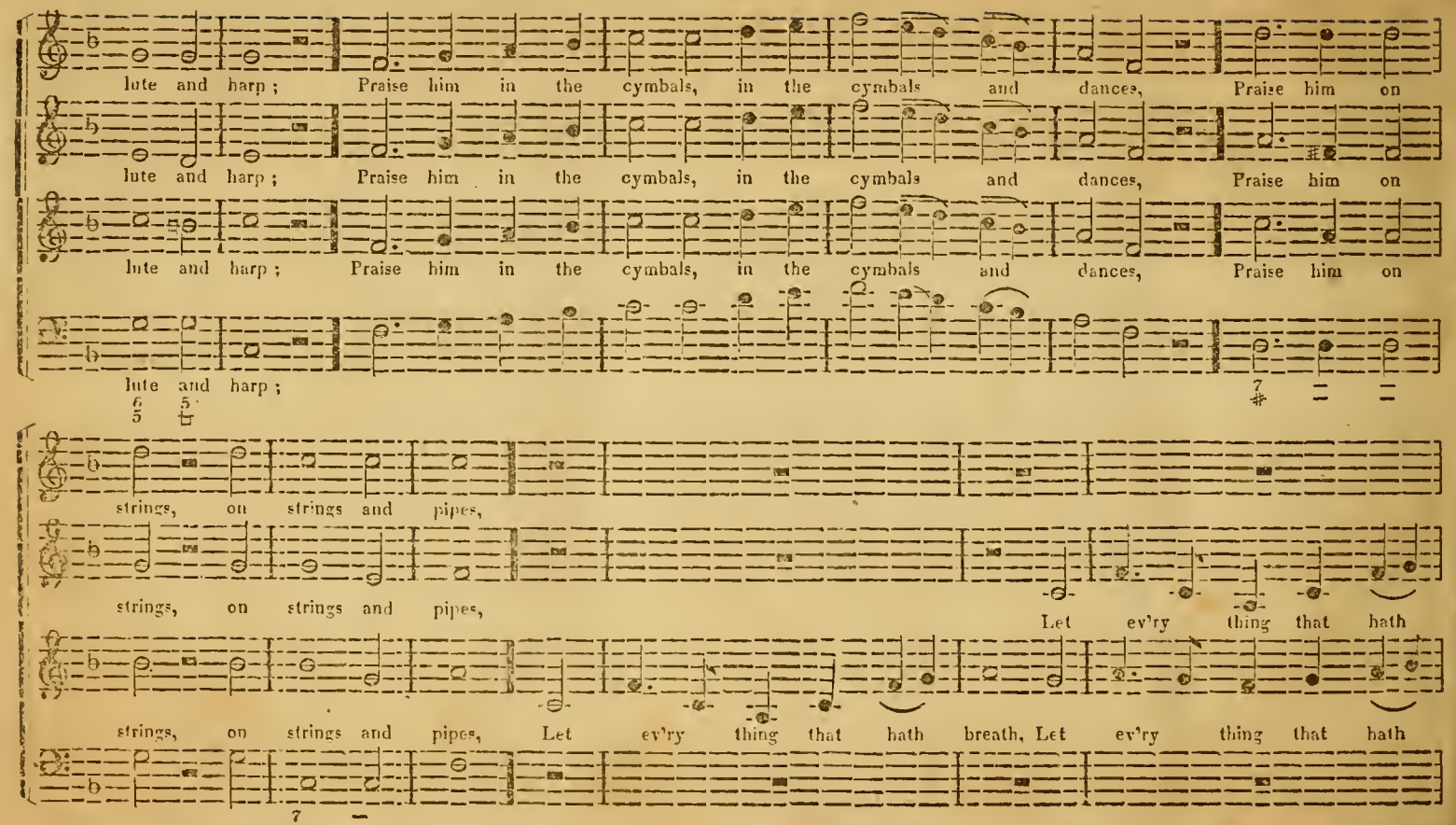
4 6 4 6 5 6 7 3
3 3 4 3 4 5

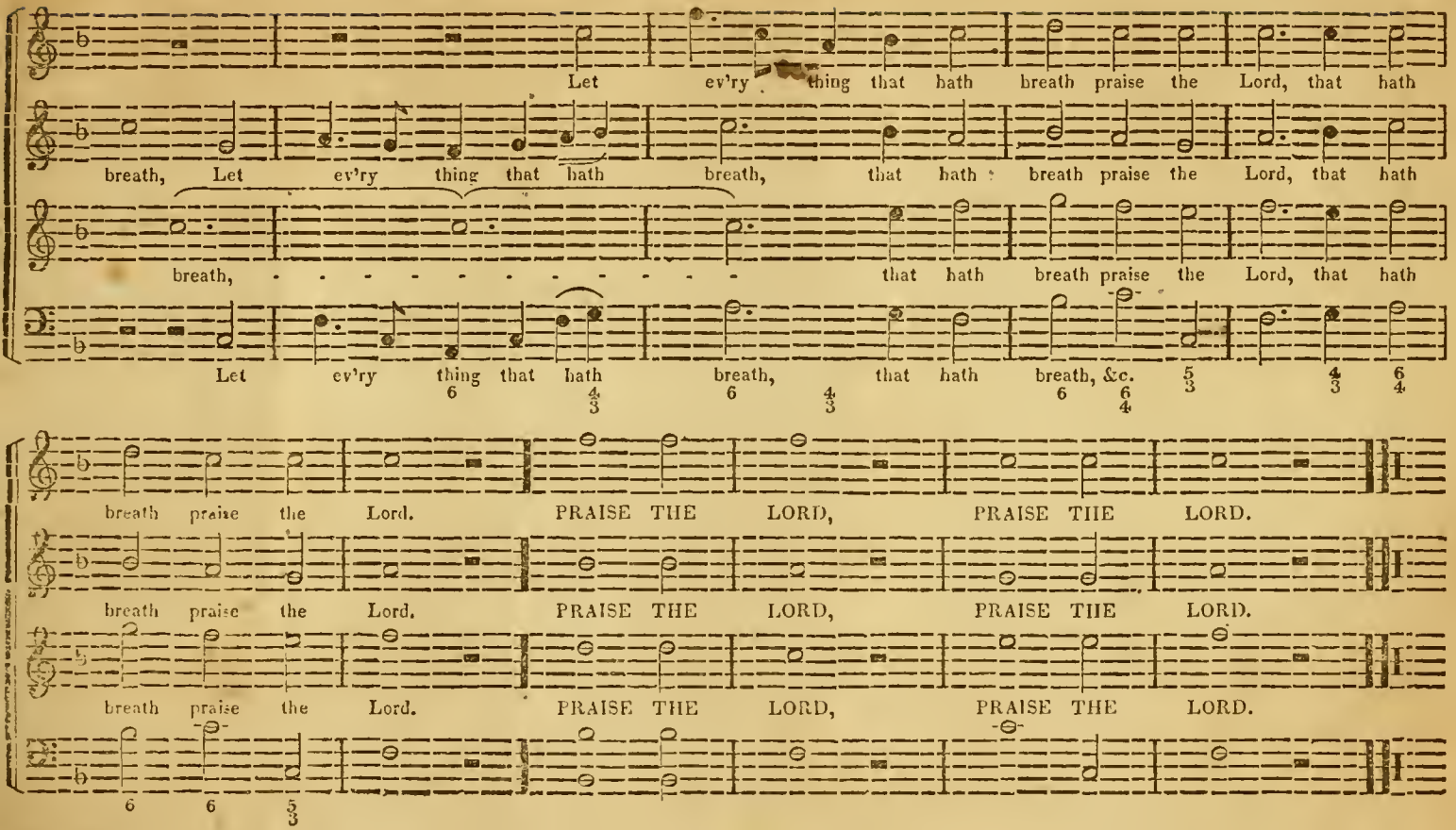
Praise him in the sound of the trumpet, of the trumpet, Praise him upon the

Praise him in the sound of the trumpet, of the trumpet, Praise him upon the lute, upon the

Praise him in the sound of the trumpet, of the trumpet, Praise him upon the lute, upon the

Praise him upon the
6 6


lute and harp; Praise him in the cymbals, in the cymbals and dances, Praise him on
lute and harp; Praise him in the cymbals, in the cymbals and dances, Praise him on
lute and harp; Praise him in the cymbals, in the cymbals and dances, Praise him on
lute and harp;
strings, on strings and pipes,
strings, on strings and pipes, Let ev'ry thing that hath
strings, on strings and pipes, Let ev'ry thing that hath breath, Let ev'ry thing that hath


Let ev'ry thing that hath breath praise the Lord, that hath
breath, Let ev'ry thing that hath breath, that hath breath praise the Lord, that hath
breath, ... that hath breath praise the Lord, that hath
Let ev'ry thing that hath breath, that hath breath, &c.
breath praise the Lord. PRAISE THE LORD, PRAISE THE LORD.
breath praise the Lord. PRAISE THE LORD, PRAISE THE LORD.
breath praise the Lord. PRAISE THE LORD, PRAISE THE LORD.

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